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FRENCH DRAWINGS

FROM FOUQUET TO GAUGUIN

THE ARTS COUNCIL
1952

THE ARTS COUNCIL OF
GREAT BRITAIN

FRENCH DRAWINGS
FROM FOUQUET TO GAUGUIN

CATALOGUE
of an Exhibition arranged
in conjunction with the
Direction Générale des
Relations Culturelles
held at the

ARTS COUNCIL GALLERY
4 ST. JAMES'S SQUARE
LONDON

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2 FEBRUARY–16 MARCH
1952

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FOREWORD

The English have always had a taste for drawings. The filial observation, 'he chiefly affects drawings', made about Lord Arundel, the first great collector of drawings, could be said with equal force today about a number of English amateurs (to use this word in its eighteenth-century connotation). One thinks of the collections of Sir Robert Witt, Sir Bruce Ingram, Mr. Paul Oppé, Mr. Gilbert Davis, Mr. Brinsley Ford, Mr. Leonard Duke, Mr. Norman Lupton, Mr. Leslie Wright and others. To all of these the Arts Council has at one time been indebted for generous loans; for this is the age in which many private owners share the enjoyment of their treasures with a wider public for whose pleasure and instruction the Arts Council has been privileged to show complete exhibitions of drawings from Chatsworth, Holkham, the Albertina, and the Witt, Ingram and Davis Collections.

Now a further exhibition of great splendour is added to this series—this collection of French drawings covering over four centuries and drawn from famous collections both public and private in several countries. His Excellency the French Ambassador, M. René Massigli, has once more shown his personal interest in this project. The selection has been made by the learned Conservateur des Dessins at the Louvre, Mme Jacqueline Bouchot-Saupique, who has also written the introduction to this catalogue. We thank her and her assistants for their valuable work and gratefully record once again the co-operation of M. Louis Joxe, Directeur Générale des Relations Culturelles, M. Philippe Erlanger, Directeur de l'Association Française d'Action Artistique, and his assistant, M. F. Gobin.

Thanks are due especially to all the lenders, headed by His Majesty The King and listed elsewhere. While it would be invidious to single out particular owners, mention should certainly be made of the Louvre, from whose collections, with the willing consent of M. Georges Salles, Directeur des Musées de France, some fifty drawings have been sent, and of the Albertina in Vienna and the Nationalmuseum, Stockholm. M. René Varin, Cultural Counsellor at the French Embassy, has shown his great helpfulness in many ways.

PHILIP JAMES

INTRODUCTION

by

Mme J. Bouchot-Saupique
Conservateur au Cabinet des Dessins,
Musée du Louvre

Exhibitions of drawings have in recent years won popular favour, thus reflecting the modern taste which appreciates an intimate and direct contact with the artist's mind and with its spontaneous self-expression. This seems to me a proof of a desire for a deeper understanding of a work of art, for a further search on our part into the process of artistic creation; and these new interests have sprung from the numerous exhibitions that have followed in quick succession in the capitals of Western Europe. We do not, it is true, earn the title of collector because we have visited such an exhibition, but we can become collectors in spirit, and many a modern *faiseur de cabinet* has thus found his vocation.

It is almost a challenge to attempt to represent in 170 drawings the wealth of a school, so rich in personalities and in the variety of its techniques, and one which has continued undiminished for four and a half centuries.

In this exhibition we have emphasized certain artists, who were supremely great draughtsmen, by showing a number of their drawings, thus creating the flavour of a period, but leaving out, unhappily, works which can only add to the sum of this impression, but which were not in themselves creative landmarks. The relative numbers in which we have shown the various schools have been selected somewhat arbitrarily; the seventeenth century, magnificently represented as to quality by Poussin and Claude, is nevertheless reduced in quantity, to the advantage of the eighteenth and nineteenth centuries. For the English public can acquire a wide knowledge of the great draughtsmen of Louis XIII's time through the works in this country. It was however necessary, in order to show certain aspects of the art of Callot, Poussin and Claude, to borrow from these collections drawings whose fame will enhance the glory of our artists.

Great Britain with France are the two countries which have always best appreciated the art of drawing, from the illuminations of the seventh and eighth centuries, up to the present day. In the Middle Ages workshops were created in England where precious manuscripts were painted, and later, in the sixteenth century, the Court and society retained the younger Holbein in London. It is Holbein as a portrait draughtsman who still appeals most to the English patron and his drawings reveal an astonishing precision which has never palled and still moves us profoundly today. Again in the seventeenth and eighteenth centuries the English noblemen made their great collections of drawings, particularly of the drawings of our French artists, and some important private collections in this country still retain drawings by Claude and Poussin which count amongst the finest that are known.

In reducing the numbers of seventeenth-century drawings, we have therefore stressed the importance of the eighteenth century, and especially of the nineteenth, which was so rich in personalities and which is perhaps less well known to English art lovers. So as to avoid monotony, we have made a point of showing works as varied in technique as possible; our aim has been to create an impression that faithfully evokes each epoch. For an epoch has its own atmosphere, which we appreciate when we study its drawings, though the work of each artist of that period will differ in that he has developed his own individual technique, profoundly suited to his temperament. Though we think of the sixteenth century in terms of its portraits in three coloured chalks, so common at the time of Clouet, we have to concede a great difference in handling, though the range of colour remains the same, in heads drawn by François Clouet, Dumonstier *le jeune* and N. Quesnel. Each period has also its 'flavour', which we shall discover is something more than the sum of the styles and individual accents of each artist; it combines the various intellectual movements of the day, sometimes the trend in artistic ideas, by which a whole generation is profoundly stirred, but particularly it comes from a community of spirit in our life, thought and vision.

The French school of drawing, as it excels in portraiture and landscape (and this is only another form of portraiture), makes it easy for us to sense how the artist's life changes from period to period and how each artist reflects contemporary life in his work. For far more than painting, which is tied by certain hard and fast laws, drawings reveal the artist's place in the society of his day and introduce us to the intimate confidences of their creator. To many draughtsmen, a sheet of drawings was only a means to an end in their work, an aid and a record, and they gave no thought to posterity in their production. Boucher, in the eighteenth century, shows us a painter of this kind in his studio, carelessly pinning up drawings beside his easel so that he can choose the sketches which he needs. Except when a portrait or an illumination, a drawing, up to the second half of the eighteenth century, is only a stage in the artist's work.

Until the first half of the fifteenth century the art of drawing is connected with that of illumination. In Fouquet's hands, illumination attained a monumental grandeur, both by the importance given to landscape, which foreshadows the aims of nineteenth-century artists, and by the astonishing freedom of his figure drawing. It is this artist from Touraine who establishes the link between the technique of the Middle Ages, in which he had been trained, and the liberty and spirit of inquiry which produced a new art; he astonished even the Italian intellectuals of his day, and had a profound influence on the French school of the fifteenth century.

Fifty years later our next great artist is Clouet, who was famed for his portraits. Allowing for great differences in their styles, François Clouet and the younger Holbein, almost contemporaries, both enriched the art of portrait drawing through the same liveliness of intellect and through a certain similarity of spirit and simplicity of vision. The subtle understanding which is evident in all Clouet's portraits becomes refined almost to cruelty in his likenesses of the last of the Valois kings and their courtiers. The skilful technique of these drawings reveals the almost pathological distinction of his sitters. Clouet's successors, especially the one known as *Maître I.D.C.*, fulfil their role with greater charm as portrayers of the lovely women of their time.

The beginning of the seventeenth century witnessed the return to a sterner realism, with N. Quesnel and P. de Champaigne; the latter, though he does not attempt to flatter, is an artist worthy of Jansenism, to which he was attracted. Half a century later we find this same clear vision in the head of the Marquise de Brinvilliers (the celebrated poisoner), the work of an artist from whom we would not have expected this stark truthfulness, Charles le Brun, the splendid decorator of Versailles and the creator of the Galerie des Glaces.

Two artists must be mentioned before we come to the outstanding figures of French seventeenth-century art. Bellange, a native of Lorraine, continued at the beginning of the seventeenth century to make drawings in sanguine, but with a freedom that is characteristically baroque, whether he is depicting the tragic group of Holy Women at the tomb, or suggesting in a fantastic allegory the sense of Smell, whilst his fellow-countryman, Jacques Callot, discloses in sensitive and monumental compositions his sense of life, which we shall find again in the artists of the eighteenth century, such as Watteau. French artistic thought in the seventeenth century was dominated by a Norman, Nicolas Poussin, a noble spirit who expressed his austere philosophy in his religious compositions, and in his scenes from mythology reflected his memory of antique sculpture, of the paintings of the Fontainebleau school and of the sixteenth-century Venetians. Permeated by the influence of Rome, Poussin lived on the Pincio, not far from Claude whom he resembled in the purity of his emotion when drawing from nature.

Both artists expressed themselves in brilliant sketches in body-colour strengthened with pen. Claude sometimes emphasizes his wash drawings with Chinese ink or bistre, or he uses the white of the paper to create effects of light of astonishing intensity. Following these artists came a succession of landscape painters, who can only be mentioned and whose works we have not shown, such as the Patels, father and son. Whilst the pomp of Versailles, which has been the subject of so many researches, does not fit into the scale of an exhibition of studies, delicately executed on small sheets of paper, the ample and majestic decorative art of Le Brun or Mignard can only be truly appreciated in large compositions.

A. Coypel and C. de la Fosse are the link between the *Grand Siècle* and the more attractive art of the Regency, and of the painters of the

Fêtes Galantes. Whilst the 'Iris' of Coypel is the messenger of a new epoch, 'The Finding of Moses' of La Fosse is an even closer prelude to the enchanting landscape of Watteau with the same subject (École des Beaux Arts), which hangs near to it in the exhibition. We can here reunite these two artists as they first met together at the house of the collector, Crozat. La Fosse, who has already 'arrived' as an artist, introduces the young Watteau, who is only beginning his career.

The art of Watteau is the poetry of a period, and of a world distinguished by a gentle gracefulness, ease, and sometimes melancholy. No other works better evoke this world than the sheets on which he has drawn those well-known profiles in sanguine, black chalk often heightened with white. These give us a picture of a new society, in which the private collector succeeds the King as patron of the arts. Those who followed Watteau and are nearest to him in their work, Pater and Lancret, witty and elegant though they may be, do not possess that deep emotion nor that tender sentiment which permeates every sketch by Watteau.

Nor does Boucher show any trace of the discreet tenderness of Watteau; in the enchanting chalk drawings of this decorative artist we sometimes find the flirtatious charm of Watteau's feminine figures, many of which he had himself engraved, but the inner spirit is lacking. The courtly pastorals with their Opéra-Comique shepherds, and his plump Naiads, introduce a new world in rococo decorative art, witty and voluptuous, but which rarely in Boucher's hands shows any depth of feeling, except in a few restrained religious compositions. Boucher makes use of all techniques, wash, sanguine, tinted paper, and high-lights in white chalk. His pupil, Fragonard, *le Divin Frago*, inherited his ease, and in his pictures his wit is so subtle that we accept his most risky subjects without a blush.

He is a genuine painter, preoccupied with light, even in his drawings, in which he has a preference for washes of warm tone, or for sanguine which is freer to handle and can produce powerful effects. Fragonard's work provides the true 'flavour' of the art of the 1770's; he was the fashionable artist of his time sought after by all the collectors. His nimbleness of wit and easy grace make him, with Saint Aubin and Moreau *le jeune*, the admirable historian of his age.

The large drawings which Fragonard made during his journey in Italy with Hubert Robert, especially at Villa d'Este, are both monumental and decorative in character, and clearly show the similarity of style in the work of these two artists.

The carefree playfulness of this bohemian and sensual generation was quickly to give place to sentimentality, which was inspired by the literature of the time and which contemporary morals helped to make fashionable. Greuze is the typical master of this new school, and his sentimental style can still charm us by its execution, for it did not spoil his skilful technique, in which he closely resembles English artists. The pastellist, La Tour, also had connections with England, and lived there for some time. We have for this reason represented him by one of his pastel preparations (this one for his self-portrait), in which its intense vitality and its vivid characterization seem to bring to life the various types which he looked for in his sitters.

After Greuze we have done with doleful subjects, though Prud'hon, who belonged to both the eighteenth and the nineteenth centuries, shows a style somewhat akin to Greuze in some of his heads. But his violence and his vitality drew him towards a symbolism, based on the antique, strange and powerful, which he forcefully enhanced by means of his technique of charcoal and white on grey or blue-tinted paper. He made preparatory studies for nearly all his great paintings, and his 'Justice and Divine Vengeance pursuing Crime' is one of these fiercely executed sketches.

David, with still greater determination, drew the French school towards the study of the antique, a movement which had been begun in the preceding centuries. He is represented here by one of his most brilliant and most successful achievements as a draughtsman, the portrait of Le Peletier de Saint Fargeau, unusual in size, technique and in quality, which ranks amongst the greatest drawings of all time. This memorable record of David's life as a revolutionary figure remains a landmark in his artistic career. For thirty years, French art lived on the impetus supplied by David, though his pupils did not follow him so very closely, and the surrealist Girodet sometimes comes near to William Blake by the strangeness of his inspiration. The evolution of the art of Gros and Ingres, whose origins may be found in the 'Oath of the Horatii' by David, moved far from its starting point, Gros's realism was pushed at times almost to the point of caricature, and his creative power was tempestuous, while Ingres' line shows balance and elegance. Both of them foreshadowed some of the new tendencies of the nineteenth century, an age so imbued with the spirit of experiment.

The great patrons of the past, who had hitherto encouraged and maintained young artists, were disappearing and the arts now penetrated into every rank of society, expressive of every shade of thought of the epoch and giving it visual shape. The nineteenth century abounded in new ideas, movements and techniques, which shook public opinion in every generation. Drawing, even more than painting, introduces us to the intense researches of a 'baroque' artist such as Géricault, who was a forerunner of Cézanne, and who strove in his drawings, which have already some of the qualities of a painting, to express colour as well as form. Delacroix was, in spite of his romantic violence, a classical artist at heart, and used all mediums to express his ideas, but he had a preference for water-colour and pen. A slight sketch by Delacroix convinces us of the truth of his inspiration and of the power which lies behind his technique; his work was the beginning of fifty years of experiment in art which takes us to Impressionism. In the midst of this ferment of personalities, Ingres and Corot maintained their serenity and their taste for pure line which they handed down to their followers, Chassériau, Degas and Seurat. It is in the work of some of these artists that is to be found the finest original contribution of the nineteenth century. The exhibition attempts to show this, but owing to limited space, there are certain sad omissions.

Alongside Delacroix, Ingres, Corot and Millet, we have Daumier, always a great classical artist, whether his art is dramatic or comical, and in spite of his somewhat popular choice of subject and his taste for harsh colour. Manet's generation owed a great deal to him. He opened up new perspectives and freed art from many restrictions. Manet's power lies in his simple effects, his contrasts of black and white, which sometimes suggest more than there is in the actual drawing. 'Le garçon de café' and 'La chaise et le chat' remain today strangely modern in composition.

Whilst the Impressionists find drawing a difficult means of expression, this is not the case with some of those who were first connected with the movement such as Degas and Renoir, who whilst they differ greatly from each other, succeeded in developing a very direct and personal draughtsmanship. The elegance and the distinction of Degas' early drawings when they are still under the influence of Ingres, gave way later to a profound sense of contemporary life; he looked for subject-matter in highly individualized types such as ballet dancers and washerwomen, his technique is always developing, and in the end his drawing speaks to us in a very different language. Renoir shows a generous gaiety in the presence of nature and a healthy and open voluptuousness; he often employed a technique where sanguine and white chalk are mixed, which was also to be used by future artists.

Toulouse-Lautrec and Seurat were both at first followers of Ingres, and were both predominantly draughtsmen, but their paths afterwards diverged. Toulouse-Lautrec at times uses a continuous and decisive line, which delimits his figures, whilst elsewhere he is allusive and suggestive, but he always moves us by the striking contrast between the vulgarity of the subject and the distinction of the rendering. Seurat on the other hand constructs his drawings in contrasted masses of black and white drawn in Conté crayon, giving a stark and monumental grandeur to his figures.

In their search for originality, these masters were followed at the end of the nineteenth century by Gauguin, Cézanne, Signac, Rodin and Redon, and whose interests we still share today and whose influence is still active. Cézanne's art is logical and constructive. Deeply enamoured of the past which he renewed with his powerful originality, he was an impassioned draughtsman, always with a sketch-book in his hand. Gauguin, who was destined to discover a life of primitive freedom, evokes in a few lines, in Tahiti, as he had done in Brittany, a world of his own where faces move us by their impassivity, and figures are set in changeless attitudes.

In its long tradition, the centuries are linked together by a certain constant character in French Drawing, which unites Fouquet to the landscape artists of the nineteenth century, and relates a portrait of Clouet to one by Ingres and Degas.

NOTE

The biographical notes and catalogue entries relating to the sixteenth and nineteenth centuries have been compiled by Mlle Roseline Bacou, Chargée du Mission au Cabinet des Dessins, and those relating to the seventeenth and eighteenth centuries by M. Maurice Sérullaz, Assistant au Cabinet des Dessins, Musée du Louvre. Much valuable information has been supplied by owners and those in charge of the various collections from which loans have been made.

The Catalogue is arranged in alphabetical order of artists. In the measurements, which are given in millimetres and inches, height precedes width. In the descriptions *left* and *right* refer to the left and right of the spectator unless the text clearly implies the contrary. A plate number appearing immediately after the title of a drawing refers to its reproduction in the *Book of Illustrations* of this exhibition, published separately.

The following abbreviations are used throughout the catalogue:

ARTS DÉCORATIFS: Musée des Arts Decoratifs.

BIBL. NAT.: Bibliothèque Nationale.

BLUNT: Anthony Blunt, *The French Drawings in the Collection of His Majesty the King at Windsor Castle*, Oxford & London 1945.

COMM CAT.: *Commemorative Catalogue of the Exhibition of French Art*, 1200–1900, *Royal Academy, London, January–March* 1932, London 1933.

DACIER ET VUAFLART: E. Dacier, and A. Vuaflart, *Jean de Jullienne et les Graveurs de Watteau*, Paris 1922.

GUIFFREY ET MARCEL: J. Guiffrey and P. Marcel, *Inventaire général des Dessins de l'École Française* (*Musées du Louvre et de Versailles*), Vols. I–X, Paris 1933–7.

HUYGHE ET JACOTTET: R. Huyghe and P. Jacottet, *Le Dessin français au XIXe siècle*, Lausanne 1948.

LUGT: F. Lugt, *Les Marques de Collections de Dessins et d'Estampes*, Amsterdam 1921.

REISET: F. Reiset, *Notice des Dessins exposés au Musée National du Louvre*, Vol. II, *École Française*, Paris 1869 (2nd ed.).

R.A.: Royal Academy.

SCHÖNBRUNNER-MEDER: J. Schönbrunner and J. Meder, *Handzeichnungen alter Meister aus der Albertina und anderen Sammlungen*, 12 Portfolios, Vienna 1896–1908.

THE CATALOGUE

LOUIS BARYE Paris 1796–1875

Barye must be ranked near to the great romantic artists. A distinguished figure in French sculpture of the nineteenth century and an unrivalled animal artist, Barye strove to translate into plastic form the fierce vitality of the wild beasts of the Jardin des Plantes. As a painter, he was the pupil of Gros, and exhibited for the first time in the Salon of 1831; he achieved great success in the Universal Exhibition of 1855. His water-colours, warm and harmonious in colour, and his studies, simple notes on the proportions of animals, have the characteristic stamp of great creative art.

1. THE JAGUAR. [Plate xiiib.] Seen at an angle from above, it is in the act of springing towards the left, its jaws open.

Bottom right: stamp of the Barye Sale.

Black lead, black and brown chalks on tinted paper, 248 × 253 mm. (9¾ × 10 in.).

Coll.: Barye (Sale, 7 February 1876); Léon Gerôme; Jacques Zoubaloff; Zoubaloff Gift to the Musée du Louvre, 1914. Inventory no. R.F.4222.

Lit.: C. Saunier, *Barye*, Paris 1925, p. 38; P. Lavallée, *Le Dessin français*, Paris 1948, p. 99; Klaus Berger, *Französische Meisterzeichnungen*, Bâle 1949, Pl. 54; A. M. Cetto, *Tierzeichnungen aus acht Jahrhunderten*, Bâle 1949, Pl. 88; G. Diehl, *Le Dessin en France au XIXe siècle*, Paris 1950, Pl. 70.

The draughtsmanship and *mis-en-page* of this study by Barye for his composition of 'The Jaguar attacking a Horse' evokes the masterly and poetic vision of Far Eastern painters.

Lent by the Musée du Louvre.

JACQUES BELLANGE Last years of the sixteenth century–beginning of the seventeenth century.

More closely allied to the Florentine Mannerists than to those of Parma, Jacques Bellange belonged to that brilliant art centre which developed in Lorraine at the beginning of the seventeenth century. He was not appreciated by the classical school, and in the early eighteenth century, Mariette disapproves of 'his licentious manner so far removed from the grand style'. Bellange is essentially a baroque artist, enamoured of long-drawn-out forms, undulating curves, and arabesques, expressive of lofty ideas, and full of vitality.

Little is known of his life, but he worked between 1600 and 1617 on the paintings in the Ducal Palace at Nancy, and on festival designs. Following the work of other scholars, F. G. Pariset, in his recent studies, gives us interesting information about his character. Although the sensitive refinement of Bellange reminds one sometimes of El Greco, he remains one of that line of French artists, of which Callot, Gillot and Watteau are the most typical representatives.

2. THE THREE MARIES AT THE SEPULCHRE. The three women are standing near the tomb of Christ. One, to the left, carries a vase of perfume; another, in the centre, has laid her funerary offering on the edge of the stone; the third, slightly behind, is bent in a contemplative attitude and appears to be in ecstasy.

Later inscription, bottom right: *Pierre belange*

Red chalk, 218×173 mm. (8⅝×6⅞ in.).

Coll.: Albertina Inventory no. 11.756.

Lit.: Schönbrunner-Meder, Vol. I, Pl. 16; L. Demonts, 'Dessins français des Cabinets d'Allemagne', in *Bulletin de la Société de l'Histoire de l'Art français* (1909), p. 275; Max Dvorak, 'Greco und der Manierismus', in *Kunstgeschichte als Geistesgeschichte*, Munich 1924; H. Leporini, *Die Stilentwicklung der Handzeichnung*, Vienna 1925, Pl. 176; P. Lavallée, *Le Dessin français*, Paris 1948, p. 29.

Exhib.: French Art, R.A., London 1932, no. 1010 (Comm. Cat. no. 575); *Meisterwerk aus Wiener Museen*, Zürich 1946–7, no. 147; *Cent cinquante chefs d'œuvre de l'Albertina de Vienne*, Bibl. Nat., Paris 1950, no. 134, Pl. 28; *Meisterwerke aus Frankreichs Museen*, Albertina, Vienna 1950, no. 17.

This composition was engraved by Bellange himself, who treated the subject a second time in an engraving differently composed (cf. Robert Dumesnil, *Le Peintre-graveur français*, Vol. V, p. 87, no. 9, and Dvorak, op. cit., p. 271).

Lent by the Staatliche Graphische Sammlung Albertina, Vienna.

3. YOUNG WOMAN WITH A ROSE, OF THE SENSE OF SMELL. Seen full face, half-length, a young woman with bare shoulders and wearing a plumed head-dress, slightly inclines her face to smell a rose which she holds in her right hand.

Bottom left: mark of the Masson Collection.

Red chalk, 275×198 mm. (10¾×7¾ in.).

Coll.: Jean Masson; J. Masson Gift to the École des Beaux Arts, Paris 1926. Inventory no. M.791.

Lit.: P. Lavallée, *Le Dessin Français de XIIIe au XVIe siècle*, Paris 1930, p. 123, no. 97, Pl. LXXIV; ibid., *Le Dessin français*, Paris 1948, p. 29.

Exhib.: *La Donation Jean Masson*, École des Beaux Arts, Paris 1927, no. 157; *Dessins français du XVIIe siècle*, Fédération française des Artistes, Paris 1931, no. 15; *French Art*, R.A., London 1932, no. 649 (Comm. Cat. no. 571); *Dessins de l'École des Beaux Arts*, Paris 1936, no. 3; *Chefs d'œuvre de l'Art français*, Paris 1937, no. 464.

This drawing forms part of a series of 'The Five Senses', of which 'Sight' and 'Hearing' belong to the Kupferstichkabinett, Berlin (exhibited *French Art*, R.A., 1932, no. 667 (Comm. Cat. no. 574, Pl. CLIII)), and 'Taste' to the former Feldmann Collection (cf. *Graphische Künste*, 1932, no. 47).

In its freshness and spontaneity of execution it resembles the 'Étude de femme à demi-nue' also in the Masson Gift (École des Beaux Arts).

Lent by the École Nationale Supérieure des Beaux Arts, Paris.

LOUIS LÉOPOLD BOILLY La Bassée (Nord) 1761–Paris 1845

Genre painter and lithographer, Boilly went to Paris in 1787. He had a talent for detail and an application which reveals his Flemish origin. Having witnessed the great scenes of the Revolution and of the Empire, Boilly portrayed its heroic events, as well as its scenes of social life. He has a sharp sense of anecdote and is a keen and subtle observer in portraiture.

4. THE TRIUMPH OF MARAT, 5 FLORÉAL AN I (24 APRIL 1793). Marat is carried in triumph by the crowd after his acquittal by the Revolutionary Tribunal. Architectural background of a great arcaded hall.

Pen and Chinese ink wash, 500 × 750 mm. (19¾ × 29½ in.).

Coll.: Charles Vatel.

Lit.: P. Marmottan, *L. Boilly*, Paris 1913, p. 48 (repr.); A. Mabille de Poncheville, *Boilly*, Paris 1931, pp. 62 *et seq.*, repr. p. 56; R. Pichard du Page, *La Bibliothèque de Versailles et le Musée Lambinet*, Paris 1935, p. 59 (repr.).

Exhib.: *La Révolution Française*, Bibl. Nat., Paris 1928, no. 622; *L. Boilly*, Musée Carnavalet, Paris 1930, no. 97; *Paris et la Révolution*, Carnavalet 1939, no. 281; *Les Goncourt et leur temps*, Arts Décoratifs, Paris 1946.

Study for the picture in the Musée de Lille (cf. H. Harrisse, *L. L. Boilly*, 1898, p. 134, no. 544, and P. Marmottan, op. cit., p. 48). In addition to the artistic and historical interest of this drawing, it provides, according to Marmottan, the only authentic representation of the Revolutionary Tribunal in the Salle des Pas Perdus in the Palais de Justice.

Lent by the Musée Lambinet, Versailles.

BOLLERY

On two drawings of a series preserved in the Musée du Louvre, representing the principal episodes of a tournament called 'Pas de Sandricourt', can be see the signature in an old hand *Baullery*. The eight drawings of this series show an identity of style, and they can therefore be attributed to one artist of the name of Baullery. We know two painters of this name, father and son, Jérôme and Nicolas Baullery or Bollery. Louis Dimier attributed the series of the 'Pas de Sandricourt' to Jérôme, of whom little is known. He worked in Paris in the sixteenth century, married Marie Malo, daughter of a Parisian bookseller, by whom he had a son Nicolas. He was still alive in 1597. According to Pierre Lavallée, on the other hand, it is Nicolas who is responsible for these drawings. He was born between 1560 and 1565, and became a pupil of his father. He painted an 'Adoration of the Wise Men' for the church of St. Étienne at Toulouse, and it is to him that Carel van Mander is referring when he speaks of 'a certain Bollery who paints fine night-pieces, mascarades and other kinds of festivals, as well as sheep in the manner of Bassano'.

In these drawings, evoking an incident of the preceding century (end of the fifteenth century), and reminiscent of old miniatures, a freer and more original art is apparent.

5. THE TOURNAMENT OF SANDRICOURT—THE FIGHT IN THE WOOD. Beyond a large tree in the middle of the composition, two horsemen in armour can be seen on the right, in a clearing, facing each other with swords raised. In the foreground, on the left, a large number of knights and ladies advance.

Black chalk, bistre wash, heightened with white gouache on lightly tinted paper, 335×535 mm. (13¼×21 in.).

Enlarged at the bottom by a strip, 3 cm. in width, on which is an inscription in pen: *no. 5. tournois de Sandricourt—Combat à outrance des deux chevaliers Le bœuf et de Mai en la forest devoyable. Le XX septembre 1493 du Règne de Charles VIII.*

Coll.: de Barre; old Royal Collection. Louvre Inventory no. R.F.23707.

Lit.: Guiffrey et Marcel, Vol. 1, no. 212, p. 48 (repr.); P. Marcel and J. Guiffrey, 'Une illustration du Pas des Armes de Sandricourt par Jérôme ou Nicolas Bollery', in *Gazette des Beaux Arts*, 1907, 1, pp. 277–88; P. Lavallée, *Le Dessin français du XIIIe au XVIe siècle*, Paris 1930, no. 83, p. 114, Pl. LXV; ibid., *Le Dessin français*, Paris 1948, p. 25.

Exhib.: French Art, R.A., London 1932, no. 638 (Comm. Cat. no. 549); *Dessins français du Musée du Louvre*, Brussels, 1936–7, no. 12; *Het franse Landschap*, Amsterdam 1951, no. 144.

The Tournament of Sandricourt is one of the most celebrated in the late fifteenth century. It was organized in September 1493 by Louis d'Hédouville, at his castle of Sandricourt, near Pontoise. From 1484 Louis d'Hédouville was counsellor to the Duke of Orleans and in 1493 became Groom of the Stable in the Royal service, under which title he gave his famous tournament. From the month of August 1493 it was proclaimed in the kingdom that 'all knights, captains and warriors who went to the castle of Sandricourt, where there would be ten gentlemen ready to fight all comers on foot or on horseback, would be graciously received and honourably feasted'. Bollery illustrated the principal episodes of this tournament, which drew to Sandricourt a great concourse of lords and ladies: *Le combat à la Barrière Périlleuse, Le combat au Carrefour Ténébreux, Le Combat à la lance au Champ de l'Epine* . . . The history of this tournament is recounted for us by an unknown writer, who calls himself 'herald at arms to the Duke of Orleans'.

Lent by the Musée du Louvre.

EDMÉ BOUCHARDON

Chaumont 1698–Paris 1762

Son of an architect, he showed a marked aptitude for drawing, and was sent to Paris to the sculptor Coustou. He gained the Prix de Rome for sculpture in 1722, and stayed in Italy for ten years. Recalled to Paris, he was appointed Sculptor to the King. 'The Fountain of the Seasons' in the Rue de Grenelle, Paris, was considered his masterpiece. (cf. no. 145).

He represents the graceful style of the period of Louis XVI founded on the antique; 'Bouchardon', said Mariette, 'was able to ally the grace of Correggio with the purity of the antique'.

6. THE BATH OF DIANA. Diana and her companions are disporting themselves on the banks of a river. Towards the centre, Diana, seen from the front, is descending into the water. Behind her are three nymphs and some dogs. To the right are three other nymphs bathing. Towards the left, four more are seated on the verge and another standing, seen from the back, is hanging a quiver on the branch of a tree.

At the bottom, a later inscription in pen and ink: *Bouchardon*; mark of the Crozat Collection and the number 3482.

Red chalk, 193 × 360 mm. (7⅝ × 14⅛ in.).

Coll.: Crozat. Louvre Inventory no. 23861.

Lit.: Guiffrey et Marcel, Vol. I, no. 724 (repr.); R. Portalis, *Les Dessinateurs d'Illustrations au XVIIIe siècle*, . . ., p. 26.

Exhib.: Dessins français du Musée du Louvre, Berne 1948, no. 46.

According to Portalis, this drawing together with two others, 'Diana and Endymion' (Inv. no. 24679) and 'Sacrifice to Ceres' (Inv. no. 24307) in the Louvre, were done as illustrations to an edition of Ovid's *Metamorphoses* and were engraved by Caylus.

Lent by the Musée du Louvre.

FRANÇOIS BOUCHER

Paris 1703–70

Decorator, painter and engraver, Boucher was an eclectic artist, combining the grace of Correggio, the freedom of Tiepolo, and the narrative realism of the northern masters. Pupil of Le Moyne, then of the engraver Laurent Cars, he was summoned, whilst still a very young man, by M. de Jullienne to take part in the engraving of *Figures de différents caractères* by Watteau. *Premier prix* at the Academy in 1723, he did not go to Rome until 1729. On his return to France in 1731, he became an associate of the academy that year, a member in 1734, and its Director in 1765. Appointed *premier peintre* to the King on the death of Carle van Loo, he co-operated with the Royal Tapestry Factory of Beauvais, and replaced Servandoni as designer to the Opera, and also designed for the private court theatre.

Protected by Madame de Pompadour, who made him her drawing-master, he enjoyed enormous success. He can be regarded as the typical painter-decorator of the reign of Louis XV. His studio was famous, and was attended by many artists, including Fragonard.

In Boucher's chalk and sanguine drawings his line curves and twists with a suppleness which is characteristic of the *style rocaille*.

7. STUDY OF A YOUNG MAN. [Plate Xb.] Dressed as a French *berger galant* and wearing a tie wig, he is half-reclining against a bank. In profile to the left with his hands close together, he appears to be holding a thread or the stem of a flower.

Inscribed bottom left, in pen: *F. Boucher del.*

Red chalk, 291 × 322 mm. (11½ × 12¾ in.).

Coll.: F. Villot (Sale, Paris, 16 May 1859, lot 87); bought by the Louvre. Inventory no. M.I.599.

Lit.: Reiset, no. 662; H. de Chennevières, *Les Dessins du Louvre*, Paris n.d., Vol. I, no. 55, Pl. I; Guiffrey et Marcel, Vol. II, no. 1375 (repr.); Alinari, *Dessins du Musée du Louvre*, Paris 1938–9, Vol. VI, Pl. 280; Soullié-Masson, *Catalogue raisonné de l'œuvre de F. Boucher*, no. 2386; L. Réau, *Dessins de Boucher*, 1928, no. 10; P. Lavallée, *François Boucher: Quatorze dessins du Musée du Louvre*, no. 2 (repr.).

Exhib.: Salon du Sud-Est, Lyon et Vienne (Isère), 1935; *Chefs d'œuvre de l'Art français*, Paris 1937, no. 508; *Les Goncourt et leurs temps*, Arts Décoratifs, Paris 1946, no. 340; *Dessins français du Musée du Louvre*, Berne 1948, no. 50; *Le Dessin français de Fouquet à Cézanne*, Brussels, Rotterdam, Paris, 1949–50, no. 72.

Study for the young shepherd at the feet of two shepherdesses in the painting 'Les Charmes de la Vie Champêtre', commissioned by the King in 1737, which no doubt hung in the King's apartments at the Château de Fontainebleau. It is now in the Louvre (catalogue no. 35). The picture, which was engraved by Daullé in the reverse sense to this drawing, was once in the collection of the Marquis de Marigny and belonged in 1865 to J. Duclos (cf. C. Blanc, *Histoire des peintres, École française*, Vol. II). Lavallée observes that Watteau's influence is here mainly apparent in the treatment of the costume.

Lent by the Musée du Louvre.

8. UNDINE. [Plate XIb.] Facing to the left, lying on her front, her legs hidden by waves, she appears to be clinging on to a rock with her two hands.

Signed bottom left in red chalk: *F. Boucher.*

Three coloured chalks on greyish-brown paper, 193 × 277 mm. (7⅝ × 10⅞ in.).

Coll.: Walter Gay; given to the Louvre in 1938. Inventory no. R.F. 29,005.

Exhib.: Chefs d'œuvre de l'Art français, Paris 1937, no. 506.

Study for the figure at the bottom on the right in the picture in the Wallace Collection, 'Le Coucher du Soleil'. In the final version her hands are resting on the buttocks of one of her companions.

The position of the model here is very similar to that in the various well-known paintings by Boucher, which no doubt depict Mademoiselle O'Murphy, in Munich, Besançon, etc. (cf. Ch. Sterling, *l'Amour de l'Art*, 1932, p. 192).

Lent by the Musée du Louvre.

9. THE VIRGIN IN GLORY. The Virgin, with flowing draperies and standing on a crescent moon, slightly inclines her head towards the earth. Around her, among the clouds, are flying cherubim.

Red chalk, slightly heightened with white chalk, 296 × 223 mm. (11⅝ × 8¾ in.).

Coll.: Louvre Inventory no. 24,755.

Lit.: Guiffrey et Marcel, Vol. II, no. 1369 (repr.); P. Lavallée, *François Boucher: Quatorze dessins du Musée du Louvre*, no. 3 (repr.).

Exhib.: La Vierge dans l'Art, Petit Palais, Paris 1950 (not in catalogue).

It is of interest to compare this drawing with another by Boucher of the same subject but in pen and wash (Schönbrunner-Meder, Pl. 1335). M. Lavallée rightly points out that, in the quality and feeling of the line, and in the style of the figure and the drapery, this sketch is related to drawings by Watteau: compare in particular the 'Study of a Young Woman Covering Her Head' in the Chantilly Collection, which was engraved by Boucher (*Figures de différents caractères*, no. 176).

Lent by the Musée du Louvre.

LOUIS EUGÉNE BOUDIN Honfleur 1824–Deauville 1898

'Three brush strokes in front of nature are worth more than two in the studio,' said Boudin.

Plein-air painter, keen observer of the play of light on sky and sea, and a faithful interpreter of atmosphere. Boudin was first influenced by Isabey, but it was the influence of Corot which dominated his art. He settled in Honfleur about 1860, and joined a group of artists which met at the farm of Saint-Siméon for the purpose of painting out-of-doors, and which included notably Jongkind and Lépine, direct precursors of Impressionism.

Boudin, whom Corot called 'Roi des Ciels', was justified in writing: 'I did perhaps have a little influence upon the movement which led painters towards the study of atmospheric light'.

10. WOMEN BY THE SEASHORE. Five young women, wearing large crinolines and seated on chairs, are seen from behind and in profile. They wear light scarves around their hats and carry parasols.

Signed bottom left: *E. Boudin 65* and stamped bottom right: *E.B.*
Black lead and water-colour, 160×265 mm. (6¼×10½ in.).
Coll.: Given to the Museum by Raymond Koechlin.

Lent by the Musée des Arts Décoratifs, Paris.

JACQUES CALLOT Nancy 1592–1635

A native of Lorraine, Callot went very early to Italy. Pupil of Giulio Parigi, we find him in Rome from 1609 to 1611, then in Florence, where he lived until 1621, working at the court of Cosimo II de' Medici. His sketches of this period are characterized by a great freedom of handling, which he acquired in Italy, and a taste for festivals and displays, which are evoked in drawings full of vitality.

Callot was back in Lorraine from 1622 to 1628 and his style becomes more serious, his religious compositions show strongly marked contrasts of light and shade. During a short stay in Paris from 1628 to 1630 his drawings became more accentuated and lively, and these in turn lead to his second Lorraine period, from 1630 to his death, where his powers of invention and observation are successfully combined.

A great number of his drawings were for engraving. As an etcher his style is more considered, but his drawings, even on a small scale, reveal the breadth and monumental grasp of this artist, whilst at the same time they are full of movement.

11. THE FAIR OF THE MADONNA DELLA IMPRUNETA NEAR FLORENCE. In the left foreground several showmen, perched on a platform at the foot of a tree, are addressing a group of spectators, among them a man on horseback. In the middle distance are the tents and booths of the fair with numerous figures; in the background the imposing mass of Florentine buildings.

Black chalk, pen and bistre wash, squared, 207×395 mm. (8⅛×15½ in.).

Coll.: Prince de Ligne; Albertina Inventory no. 11,218.

Lit.: Bartsch, *Catalogue Raisonné de la Collection du Prince de Ligne*, Vienna 1794, p. 333, no. 83; Schönbrunner-Meder, Vol. IX, Pl. 990; Hermann Nasse, *Jacques Callot*, Leipzig 1919, Pl. 28; J. Meder, *Handzeichnungen Französischer Meister des 16–18 Jahrhunderts*, Vienna 1922, Pl. 35; L. Zahn, *Die Handzeichnungen des Jacques Callot*, Munich 1923, pp. 97–8, repr. p. 43; J. Lieure, *J. Callot*, 1927, no. 361; ibid., *La Vie Artistique*, Vol. I, Pl. 123.

Exhib.: French Art, R.A., London 1932, no. 1011 (Comm. Cat. no. 580, Pl. CLV); *Les Artistes français en Italie*, Arts Décoratifs, Paris 1934, no. 378; *Chefs d'œuvre de l'Art français*, Paris 1937, no. 467; *Meisterwerke aus Wiener Museen*, Zürich 1946–7, no. 137; *Meisterzeichnungen von der Gotik bis zur Gegenwart*, Albertina, Vienna 1949, no. 95; *Cent cinquante chefs d'œuvre de l'Albertina de Vienne*, Bibl. Nat., Paris 1950, no. 133, Pl. 30; *Meisterwerke aus Frankreichs Museen*, Albertina, 1950, no. 25.

Study for the final version of this drawing in the Uffizi, Florence (cf. Lieure, *La Vie Artistique*, Vol. I. Pl. 124).

Lent by the Staatliche Graphische Sammlung Albertina, Vienna.

12. THE PITTI PALACE, FLORENCE. In the foreground, on rising ground, are groups of people, including, on the extreme left, a horseman. In the middle distance, an open court with fountains, from which steps and curving ramps lead up to a terrace. Various carriages and people are proceeding towards the Pitti Palace, the imposing mass of which rises in the background.

Signed bottom left: *I. Callot. fecit. 1630.*
Pen and bistre on vellum, 226 × 328 mm. (8⅞ × 12⅞ in.).
Coll.: Royal Library, Windsor Castle, no. 4614.
Lit.: Blunt, no. 22, Pl. 7.
Exhib.: Landscape in French Art, R.A., London 1949–50, no. 507 (repr. Book of Illustrations, Pl. 71).

Described in the manuscript catalogue among the drawings of Stefano della Bella as 'The front and ascent to the Palazzo Pitti, as once designed but never completed'. This drawing is of capital importance, as Professor Blunt points out, in the history of various projects formed for the completion of the Pitti, notably the additions carried out in 1620 for Cosimo II de' Medici by Giulio Parigi and continued by his son Alfonso in 1640 (cf. A. Venturi, *Storia dell'Arte Italiana,* Vol. XI, ii, p. 487 and A. F. Blunt, op. cit.). Callot indicates additions which were made at a later date, including the wings added in the late eighteenth and early nineteenth centuries.

Lent by His Majesty The King.

PAUL CÉZANNE Aix-en-Provence 1839–1906

Cézanne was well educated at the Collège Bourbon in his native town, where began his friendship with Émile Zola, which was finally broken by the publication of *L'Œuvre* by Zola in 1886. In 1861 Cézanne worked at the Académie Suisse in Paris, where he met Guillaumin and Pissarro.

His first paintings: 'L'Orgie', 'L'Enlèvement', 'La Tentation de St. Antoine', were violently romantic in feeling and were consistently refused at the Salon. He strove to acquire a simpler technique, as shown in 'La Pendule Noire' (1871). From 1872 to 1874, he worked at Pontoise and at Auvers, where he painted under the influence of Pissarro who freed him finally from his romanticism and introduced him to Impressionism. He took part in the first and third exhibitions of the Impressionists in 1874 and 1877, but the sarcastic comments he roused drove him still further into himself. In self-imposed solitude, his life was spent in Provence and in the Île de France up to 1900, after which he never left the Aix countryside. His life-work developed magnificently in an 'impassioned serenity'. He emphasized the need for reflection as opposed to the artist's immediate reaction to nature of Impressionism. From his 'Joueurs de Cartes' (1890–5) to his 'Bathers' (1895–1905), his persistent researches express his need for solid construction, and his determination to express everything by colour, contour, form, light and harmony. In his last years, the technique of water-colour gave him perfect freedom of expression.

Cézanne's influence dominates contemporary painting.

13. THE GREEN JAR. Of glazed earthenware with two handles, it is placed on a table.

Black chalk and water-colour, 220×247 mm. (8⅝×9¾ in.).

Verso: a water-colour study of two apples.

Coll.: Isaac de Camondo; Camondo Bequest to the Louvre, 1911. Inventory no. R.F. 4033.

Lit.: L. Venturi, *Cézanne*, Paris 1936, Vol. I, no. 1138.

Exhib.: *Paul Cézanne*, Galerie Ambroise Vollard, Paris 1895; *Dessins français du Musée du Louvre*, Berne 1948, no. 116.

Drawn between 1885–95.

Lent by the Musée du Louvre.

14. STILL-LIFE. Household objects are grouped on a table: a bottle, a spirit-lamp, a carafe, a plate and a small pot.

Pencil on white paper, 305×485 mm. (12×19⅛ in.).

Lit.: L. Venturi, *Cézanne*, Paris 1936, Vol. I, no. 1493; Vol. II, Pl. 381.

Drawn *c.* 1894. The spirit-lamp appears in a sketch-book of this year (Venturi, no. 1399).

Lent by Sir Kenneth Clark, K.C.B.

15. LA MONTAGNE SAINTE-VICTOIRE. In the foreground, verdant masses; above these, the mountain of St. Victoire, dominating the composition.

Pencil and water-colour, 315×475 mm. (12⅜×18¾ in.).

Coll.: Samuel Courtauld.

Lit.: *Apollo*, Vol. II, 1925, p. 68 (repr.); L. Venturi, *Cézanne*, Paris 1936, Vol. I, no. 1023; Vol. II, Pl. 320; Huyghe et Jacottet, Pl. 105.

Exhib.: *French Art*, R.A., London 1932, no. 989 (Comm. Cat. no. 795, Pl. CCII); *Samuel Courtauld Memorial Exhibition*, Tate Gallery, London 1948, no. 85; *Landscape in French Art*, R.A., 1949–50, no. 554; *Het Franse Landschap*, Amsterdam 1951, no. 151.

After 1888 water-colour takes a preponderant place in Cézanne's work. 'Water-colour', writes Venturi, 'is no longer just a study or a coloured drawing; it has become painting in its own right. Painting, swifter and more direct, and more flowing than oil painting.' This water-colour of the mountain dominating Aix-en-Provence was painted between 1890–1900.

Lent by the Home House Trustees.

16. SKETCH-BOOK.

Book bound in grey cloth, 137×216 mm. (5⅜×8½ in.) consisting of 32 pages and containing drawings in pencil.

Coll.: Given to the Louvre by M. Sam Salz, 1951.

Lit.: Ed. John Rewald, *Paul Cézanne, carnets de dessins*, Paris 1951, pp. 38–41 and reprs.

This sketch-book of Cézanne's, as Mr. Rewald observes, is the only one known which is devoted entirely to studies after sculpture and paintings in the Louvre. Cézanne stayed in Paris in 1880–1 and between 1888 and 1895, and it was during these years that these drawings were done.

The book is open at page 5: study after Bellona in Rubens' composition, 'The Apotheosis of Henry IV' from the Marie de' Medici cycle in the Louvre (cf. Venturi, nos. 1307, 1314, 1392 and 1455).

Lent by the Musée du Louvre.

PHILIPPE DE CHAMPAIGNE Brussels 1602–Paris 1674

First educated in Flanders, Philippe de Champaigne came to Paris in 1621, and was the pupil of Georges Lallemand. He collaborated with Duchesne in the decoration of the Luxembourg, and succeeded him as *premier peintre* to Marie de' Medici. As well as his decorative work, he principally painted religious pictures and portraits, and was able to ally Flemish realism with French gravity. Academician in 1648, he was friendly with the Port-Royal des Champs where his daughter, Catherine, was a nun. He became the particular portrait painter of the Jansenists.

17. PORTRAIT OF A MAN (THE ABBÉ OF ST. CYRAN?) Bust length, turned in profile to the left, a skull-cap on his head.

Inscribed in the lower margin in pen: *1648* (the last figure crossed out and replaced by a *3* in pencil). Above this the pencil inscription: *Mons*[?] *l'abbé de Saint Cyran. Ph. de Champaigne.*

Black chalk on a ground of Chinese ink wash, 234×180 mm. (9¼×7⅛ in.).

Coll.: Jean Masson; J. Masson Gift to the École des Beaux Arts, Paris 1926.

Exhib.: La Donation Jean Masson, École des Beaux Arts, Paris 1927, no. 185; *Dessins français du XVIIe siècle*, Fédération française des Artistes, Paris 1931, no. 28; *Dessins de l'École des Beaux Arts*, Paris 1936, no. 18.

Jean du Vergier de Hauranne was born at Bayonne in 1581 and died in Paris in 1643. Pupil of Justus Lipsius at Louvain. In 1604 he became great friends with Jansen; they both lived in Paris and later at Bayonne, and in 1620 du Vergier was appointed Abbot of Saint-Cyran. In about 1623 he came into contact with the Mother Marie-Angélique Arnauld, Abbess of Port-Royal des Champs; he did not, however, definitely assume the direction of the convent until 1633. His Jansenist doctrines disturbed Cardinal Richelieu who had him arrested on 14 May 1638 and confined in the keep at Vincennes, whence he was released only after Richelieu's death, on 6 January 1643. He died soon after. Among his publications may be mentioned the *Théologie familière* (1642) and the *Lettres chrétiennes et spirituelles* (1645).

Lent by the École Nationale Supérieure des Beaux Arts, Paris.

JEAN BAPTISTE SIMÉON CHARDIN Paris 1699–1779

'A painter uses his colours, but he paints with his mind.' In these few words Chardin defined himself. Pupil of Cazes, then collaborator with Noël Nicolas Coypel, he is specially drawn to the realistic painting of northern artists. Still life, scenes of everyday events and a few portraits are his favourite subjects. The careful observation with which he copies nature becomes a search for beauty, through his sensitive vision and his poetry.

Chardin exhibited at most of the Salons of his time, and became a member of the Académie in 1728 as *peintre de nature morte et de sujets.* He received a Royal pension in 1752, and was lodged at the Louvre from 1757.

Chardin expresses that quality in French art, both serious and intimate, which reappears throughout the centuries, in Fouquet no less than in Georges de la Tour and Louis le Nain, and again, after Chardin, in the work of J. F. Millet and Vuillard.

Towards the end of his career, Chardin's sight began to fail and he took up the use of pastel in which medium he drew several portraits of great sensibility and psychological insight.

Through his technique of juxtaposed touches and his practice of allowing his tones to blend optically, he can be regarded as a precursor of the Impressionists.

18. THE SEDAN CHAIR. A lackey wearing a tricorne is pulling, while another man behind appears to be pushing, a sedan chair towards the right.

Inscribed bottom right, in an old hand: *Chardin*.

Black chalk heightened with white chalk on brown paper, 284×405 mm. (11¼×16 in.).

Coll.: Crozat; Tessin. Stockholm Inventory no. 2960/1863.

Lit.: Gazette des Beaux Arts, 1899, p. 390 (repr.); Schönbrunner-Meder, Vol. VIII, Pl. 914; J. Guiffrey, *Catalogue de l'œuvre de Chardin*, 1908, no. 247; *Gazette des Beaux Arts* (3e période), Vol. XXII, p. 138; E. Goldschmidt, *J. B. S. Chardin*, Stockholm 1945, Pl. 15; P. Lavallée, *Le Dessin français*, Paris 1948, p. 73; D. Sutton, *French Drawings of the XVIIIth Century*, London 1949, Pl. XLIX.

Exhib.: Carl Gustav Tessins Franska Handteckningar, Nationalmuseum, Stockholm 1922, no. 42; *French Art*, R.A., London 1932, no. 764 (Comm. Cat. no. 642, Pl. CLXXI); *Dessins du XVe au XVIIIe siècle*, Stockholm 1933, no. 73 (repr.); *Le Dessin français dans les collections du XVIIIe siècle*; Gazette des Beaux Arts, Paris 1935, no. 56; *L'Art français du XVIIIe siècle*, Copenhagen 1935, no. 333; *Chefs d'œuvre de l'Art français*, Paris 1937, no. 520; *Le Dessin français de Fouquet à Cézanne*, Orangerie, Paris 1950, no. 77 *bis*; *Meisterwerke aus Frankreichs Museen*, Albertina, Vienna 1950, no. 97, Pl. 5.

Lent by the Nationalmuseum, Stockholm.

THÉODORE CHASSÉRIAU San Domingo 1819–Paris 1856

From his earliest days, Chassériau's art is permeated by his exotic character and by nostalgia. Pupil of Ingres, who was astonished at his precociousness, he soon freed himself from his influence, though it can still be perceived in his 'Vénus Marine' (1838). On his return from a visit to Italy, his style reached its full development and beauty in 'Esther' (1841) and the 'Portrait of the Artist's Sisters' (1843). After a journey to Algeria, he came under the spell of Delacroix, whose style, however, he did not imitate, retaining his own originality and strange personal note. In his decorations for the Church of St. Roch and for the Cour des Comptes, Paris, he achieved a graceful classic grandeur. Chassériau died at thirty-nine. His work presages the monumental art of Puvis de Chavannes and the *raffiné* style of Gustave Moreau.

19. PORTRAIT OF ALINE CHASSÉRIAU, THE ARTIST'S SISTER. She is seated, full face, her arms crossed on her knees. Black loops of hair frame her long face.

Inscribed on the right in black lead: *A mon frère, Théodore Chassériau, 1841.*

Black lead on cream paper, 234×172 mm. (9¼×6¾ in.).

Coll.: Frédéric Chassériau, the artist's brother; given by Baron Arthur Chassériau to the Louvre in 1918. Inventory no. R.F.27969.

Lit.: M. Denis, 'Les élèves d'Ingres', in *Revue de l'Occident*, 1903, repr. Pl. 148; Léonce Bénédite, *Chassériau*, Paris 1932, Vol. I, repr. p. 202.

Exhib.: Chassériau, Orangerie, Paris 1933, no. 110 (under the same number as the portrait of Adèle).

Study of the artist's younger sister for the large portrait 'The Two Sisters', dated 1843 and exhibited at the Salon in that year, which was given to the Louvre in 1918 by Baron Arthur Chassériau. (Louvre cat. no. 3039.)

Lent by the Musée du Louvre.

20. PORTRAIT OF LAMARTINE. Head only, almost full face, though turned very slightly towards the left, with raised glance.

Signed to the right in black chalk: *Th.C.*

Black chalk on white paper, 350×270 mm. (13¾×10⅝ in.).

Coll.: André de Hevesy, Paris.

Exhib.: Chassériau, Orangerie, Paris 1933, no. 119.

Alphonse de Lamartine (1790–1869), Poet and Statesman.

Compare two other portraits of Lamartine by Chassériau in black-lead: one in the Louvre dated 1844 and dedicated to Mme de Lamartine, the other in the Palais des Beaux Arts de la Ville de Paris, formerly in the Collection of Baron Arthur Chassériau (cf. C. Gronkowski, *Catalogue des collections municipales*, Paris 1927, no. 145).

Lent by M. René Varin, C.B.E.

21. PEACE, PROTECTRESS OF THE ARTS AND THE LABOURS OF THE EARTH. In the centre, Peace, standing against the trunk of an olive tree. She stretches out a branch above a group of young women pressing their children to their bosoms on the left; on the right, young men and girls symbolize Music, Painting, Architecture, and Sculpture. Behind, on the left, herdsmen drive their cattle in a large landscape; on the right, workmen are putting up the columns of a temple.

Bottom left: Th. Chassériau's stamp.

Pencil, black chalk, heightened with pastel and white gouache on a lightly tinted ground, 440×612 mm. (17¼×24⅛ in.). Slightly enlarged on the right.

Coll.: Baron Arthur Chassériau; 1918, bequeathed to the Louvre. Inventory no. R.F.4518.

Lit.: Théophile Gautier, *L'Artiste*, March 1857; H. Marcel and J. Larau, *Chassériau*, Pl. 69; L. Vaillat, 'L'œuvre de Chassériau', *Les Arts*, August 1913, p. 140 (repr.); J. Guiffrey, *Accroissement des Musées Nationaux depuis 1914*, Vol. II, 1920, Pl. 58; R. Bouyer, *Le Cousin Pons*, April 1920, p. 529 (repr.);

P. Jamot, *Revue de l'Art*, February 1920, p. 73 (repr.); J. Guiffrey and A. Linzeler, 'Les Peintures décoratives de Chassériau à l'ancienne cour des Comptes', *Beaux Arts* (special number), 1926, p. 5 (repr.); L. Bénédite, *Chassériau*, Paris 1932, Vol. II, Pl. XXIX.

Exhib.: Dessins de l'École Moderne, École des Beaux Arts, Paris 1884, no. 84; *Centenaire de l'art français*, Paris 1889, no. 104; *Centennale*, Paris 1900, no. 804; *French Art*, R.A., London 1932, no. 902 (Comm. Cat. no. 793, Pl. CXCVII); *Chassériau*, Orangerie, Paris 1933, no. 122; *Chefs d'œuvre de l'Art français*, Paris 1937, no. 612.

Between 1844 and 1848 Chassériau carried out the decoration of the staircase of the old Cour des Comptes, which was burnt in 1871 under the Commune. This drawing is the composition for the central panel, of which only the left part was saved and laid down on canvas (bequeathed by the Comité Chassériau to the Musée du Louvre, 1903). There are several variants of this subject.

Lent by the Musée du Louvre.

CLAUDE GELLÉE, called CLAUDE LORRAINE

Chamagne, near Toul 1600–Rome 1682.

Claude Gellée, born in Lorraine, went as a youth to Rome where he was the pupil of Agostino Tassi; later he was attracted to the art of Adam Elsheimer, but his sensitive 'impressionist' vision found the over-contrasted light and shadow of the German painter unsympathetic. He returned to Lorraine, where he worked with Deruet in 1626 for the Carmelites. Back in Rome in 1627, where he finally settled down, we notice in his slight sketches, his first landscapes with their horizontal planes, the influence of his fellow-countryman, Callot. Claude's reputation grew rapidly in Rome from 1640. The artist soon found himself a prey to forgers, and so decided to make sketches in pen or in wash of all his paintings when they left his studio, and these he collected in his *Liber Veritatis*.

He was able to express in his drawings, as well as in his paintings, the subtle atmospheric effects of air and light, and he possessed an exact sense of values, which made him a forerunner of the French landscape artists of the nineteenth century, of Corot and the Impressionists. But his influence was felt beyond the Channel, and Turner was at times directly inspired by his works.

About 1630–5, Claude carried out the finest drawings of his life, in pen and wash. In them he expressed sunlight and luminous atmosphere, distinguishing the different times of day and of the seasons. From 1640 to about 1650, his drawings in their broad technique resemble those of Titian or Annibale Carracci, the foregrounds and the trees are firmly constructed, the importance of the composition precedes atmospheric effects. Later, between 1650 and 1660, he freed himself from the Venetian manner, his wash compositions are more forcefully contrasted, and figures are frequently put in the foregrounds. In his last years, he attempts dry-point effects, and his landscapes become even more poetic and tinged with melancholy.

22. THE MARRIAGE OF ISAAC AND REBECCA. [Plate vb.] In the centre foreground are two large trees, in the shadow of which are several groups of people watching Isaac and Rebecca dance. On the right, several spectators, seated or standing, and behind them, horsemen arriving. In the right middle distance, clumps of trees, whose foliage mingles with those in front. On the left, a background of forest.

Black chalk, pen and bistre wash, slightly heightened with white, 341×444 mm. (13½×17½ in.).

Inscribed on the verso: *Claudio Lorense vero–Claudio iv fecit.* (the second inscription is in Claude's hand).

Coll.: Royal Library, Windsor Castle, no. 13076.

Lit.: J. Chamberlaine, *Original Designs of the most celebrated Masters . . . in His Majesty's Collection*, London 1812, Pl. 32; Pattison, *Claude Lorraine*, p. 279, no. 5; Blunt, no. 41, Pl. 72.

Exhib.: Seventeenth Century Art, R.A., London 1938, no. 498; *The King's Pictures*, Edinburgh 1947, no. 87; *Landscape in French Art*, R.A., 1949–50, no. 470, *Book of Illustrations*, Pl. 75.

Professor Blunt says, 'The subject is apparently the same as in two paintings, sometimes called "The Mill", one painted for Prince Pamfili and now in the Doria Gallery, and the other executed in 1648 for the Duc de Bouillon, and now in the National Gallery (*Liber Veritatis* 113)'. There are other related paintings and drawings.

Lent by His Majesty The King.

23. THE TOMB OF CECILIA METELLA. In the centre, a large crenellated tower, with crenellated walls around it, throws its shadow forward on the landscape. A few tree clumps.

Black and red chalk, with grey wash, 98×223 mm. (3⅞×8⅞ in.).

Coll.: Royal Library, Windsor Castle, no. 13078.

Lit.: Blunt, no. 62, Pl. 93.

Exhib.: Landscape in French Art, R.A., London 1949–50, no. 462.

Another drawing of the same subject (*Liber Veritatis* III, no. 58) was formerly in the collection of Charles Lambert. Mrs. Pattison mentions two others: one, in the Albertina and the other formerly in

Jonathan Richardson's collection. These may not, however, be three distinct drawings.

Professor Blunt notes that the technique of this drawing is reminiscent of the work of Silvestre. He thinks, however, it is too luminous and too sensitive to be by the latter.

Lent by His Majesty The King.

24. (*a*) WALL OF A VILLA NEAR ROME. A road on the left, with a wall alongside over which appear trees.

Pen and bistre wash, 127×93 mm. (5×3⅝ in.).

Verso: figure studies.

Coll.: Royal Library, Windsor Castle, no. 13084.

Lit.: J. Chamberlaine, *Original Designs of the most celebrated Masters . . . in His Majesty's Collection*, London 1812, Pl. 36; Blunt, no. 50, Pl. 88.

Exhib.: The King's Pictures, Edinburgh 1947, no. 48; *Landscape in French Art*, R.A., London, 1949–50, no. 452a.

This drawing and the three following, which have nearly the same measurements and are very similar in character, were probably part of one sketch-book.

(*b*) THE CAMPO VACCINO WITH THE ENTRANCE TO THE VILLA FARNESE. In the foreground, a herdsman with two cows. In the middle distance, on the left, a gateway. In the background, cowherds and cattle, with buildings and trees behind.

Pen and bistre wash, 128×94 mm. (5×3⅝ in.).

Lit.: J. Chamberlaine, *Original Designs for the most celebrated Masters . . . in his Majesty's Collection*, London 1812, Pl. 44; Blunt, no. 51, Pl. 80.

Exhib.: The King's Pictures, Edinburgh 1947, no. 38; *Landscape in French Art*, R.A., London, 1949–50, no. 452b.

Vignola's gateway on the left to the Villa Farnese no longer exists. The church of S. Maria Liberatrice in the background, built by Onofrio Lunghi, was destroyed during this century to uncover the ruins of the church of S. Maria Antiqua beneath it.

Lent by His Majesty The King.

25. (*a*) VIEW OF THE COLOSSEUM. A ruined arch is silhouetted against the light in the foreground; through it can be seen other ruins in sunlight.

Pen and bistre wash, 127×92 mm. (5×3⅝ in.).

Coll.: Royal Library, Windsor Castle, no. 13088.

Lit.: J. Chamberlaine, *Original Designs of the most celebrated Masters . . . in His Majesty's Collection*, London 1812, Pl. 33; Blunt, no. 53, Pl. 83.

Exhib.: Seventeenth Century Art, R.A. London 1938, no. 494a; *Landscape in French Art*, R.A., 1949–50, no. 461a.

Apparently a view from one of the galleries on the south side of the Colosseum.

(*b*) THE CAMPO VACCINO AND THE BASILICA OF CONSTANTINE. In the foreground, a bullock; behind, on a rise, a standing cowherd watching his cattle. In the background, ruins of the Basilica of Constantine.

Pen and bistre wash, 128×93 mm. (5×3⅝ in.).

Coll.: Royal Library, Windsor Castle, no. 13089.

Lit.: J. Chamberlaine, *Original Designs of the most celebrated Masters . . . in His Majesty's Collection*, London 1812, Pl. 37; Blunt, no. 55, Pl. 82.

Exhib.: Seventeenth Century Art, R.A., London 1938, no. 494b; *Landscape in French Art*, R.A., 1949–50, no. 461b.

The drawing shows the Basilica of Constantine with coffered half-domes instead of barrel vaulting; it is possible that Claude may have been drawing from memory.

Lent by His Majesty The King.

26. VIEW OF THE BELVEDERE AND THE FORTIFICATIONS OF THE VATICAN. [Plate va.] In the foreground, a great wall, partly in shadow. In the middle distance, trees with buildings towards the centre.

Pen, brown ink and bistre wash, 160×409 mm. (6¼×16 in.).

Lit.: Campbell Dodgson, *Country Life*, Vol. LIV, 1923, p. 77.

Exhib.: R.A., London 1879, no. 417; R.A., 1902, no. 287; *Seventeenth Century Art*, R.A., 1938, no. 507; *Old Master Drawings from the Collection of the Earl of Leicester, Holkham Hall*, Arts Council, London, etc. 1948, no. 38; *Landscape in French Art*, R.A., 1949–50, no. 480.

Lent by the Earl of Leicester, M.V.O.

27. VIEW OF THE FORUM. On the left, the Temple of Saturn and on the right, the Arch of Septimius Severus.

Pen and bistre wash, 85×120 mm. (3⅜×4¾ in.).

Exhib.: Landscape in French Art, R.A., London 1949–50, no. 456.

Lent by Miss Armide Oppé.

28. THE VALLEY OF THE TIBER.

Bistre wash on tinted paper, 162×268 mm. (6⅜×10½ in.).

Coll.: Earl Spencer; Holland Hibbert; Lord Knutsford.

Lit.: R. Earlom, *Liber Veritatis III*, 1819, Pl. 50.

Exhib.: Seventeenth Century Art, R.A., London 1938, no. 529; *Landscape in French Art*, R.A., 1949–50, no. 477; *Het Franse Landschap*, Amsterdam 1951, no. 174.

Aquatinted by Earlom, 1819, see above.

Lent by A. Paul Oppé, Esq.

29. A STUDY OF TREES. Seated figure in the foreground on the left, in front of a clump of trees, dominated by a vast oak with great boughs.

Pen and ink bistre wash, on yellow paper, 282×268 mm. (11×10½ in.).

Coll.: Prince de Ligne. Albertina Inventory no. 11,529.

Lit.: Bartsch, *Catalogue raisonné de la Collection du Prince de Ligne*, Vienna 1794, p. 336, no. 3; J. Meder, *Handzeichnungen Französischer Meister des 16–18 Jahrhunderts*, Vienna 1922, Pl. 22; Ueberwasser, *Handzeichnungen europäischer Meister aus der Albertina*, Berne 1948, Pl. XVIII.

Exhib.: Meisterwerke aus Wiener Museen, Zürich 1916–17, no. 143; *Meisterzeichnungen von der Gotik bis zur Gegenwart*, Albertina, Vienna 1949, no. 110; *Cent cinquante chefs d'œuvre de l'Albertina de Vienne*, Bibl. Nat., Paris 1950, no. 138, Pl. 29; *Meisterwerke aus Frankreichs Museen*, Albertina 1950, no. 50.

It is interesting to compare this drawing with a 'Study of Trees' in the Louvre (Inventory no. 26698; Pattison Cat. p. 300, no. 5). There are certain similarities in the composition, the artist is freeing himself from the influence of Titian, so as to acquire greater freedom by the use of wash and a more atmospheric effect.

Lent by the Staatliche Graphische Sammlung Albertina, Vienna.

30. LANDSCAPE. [Plate II.] A vast plain with a small building in the centre of the middle distance, standing out against a line of hills in the far distance.

Pen and bistre wash, 133×259 mm. (5¼×10¼ in.).

Exhib.: Old Master Drawings from the Collection of the Earl of Leicester, Holkham Hall, Arts Council, London, etc. 1948, no. 39; *Landscape in French Art*, R.A., London 1949–50, no. 493.

Lent by the Earl of Leicester, M.V.O.

FRANÇOIS CLOUET Before 1520–72

On Francis I's accession to the throne, when court life revived, portrait-drawings became popular. Jean Clouet, called Janet, *peintre ordinaire* to the King from 1516, was the finest of these portraitists. François Clouet, son of Jean, was born at Tours before 1520 and studied in the studio of his father, whom he succeeded in 1540 in the post of *peintre de la cour*. He became more famous than his father; Joachim du Bellay celebrated his genius, and Ronsard called him *L'honneur de notre Temps*. The drawings of François Clouet number about fifty portraits. His career ended in 1572 after having extended through four reigns.

31. PORTRAIT OF MARY STUART AS A WIDOW, *c.* 1561. Head and shoulders, turned three-quarters to the right, the face framed in a widow's wimple.

Inscribed bottom left in ink: *Marie Stuart.*

Black and red chalks, 330×230 mm. (13×9 in.).

Coll.: Transferred from the Bibliothèque Ste. Geneviève to the Cabinet des Estampes.

Lit.: Niel, *Portraits de personnages français . . .*, Paris 1848–56, Vol. I (repr.); H. Bouchot, *Les Portraits aux crayons*, Paris 1884, p. 211; E. Moreau-Nélaton, *Les Clouet*, Paris 1924, Vol. III, no. 393; L. Dimier, *Le Portrait en France au XVIe siècle*, Paris 1924, Vol. I, no. 465.

Exhib.: Portraits peints et dessinés du XIIIe au XVIe siècle, Bibl. Nat., Paris 1907, no. 235; *Ronsard*, Bibl. Nat., 1925, no. 408; *Huit siècles de vie britannique à Paris*, Musée Galliéra, Paris 1948, no. 79, repr. p. 23.

Mary Stuart (1542–87), daughter of James V of Scotland and wife of François II, suffered great grief at the death of the King, her husband, which took place on 5 December 1560. Brantôme describes the young Queen at the age of eighteen in her widow's dress: 'Her full white mourning made her beautiful to behold, as the whiteness of her face contended for supremacy with the whiteness of her veil, until at length the unreality of the veil gave way and the snow of her complexion prevailed.' This celebrated portrait, attributed to François Clouet by Dimier (Dimier 465) was the source of several painted versions (cf. Dimier 517–20; Wallace Collection, London; National Gallery of Scotland, Edinburgh; Hotel Carnavalet, Paris).

Lent by the Cabinet des Estampes, Bibliothèque Nationale, Paris.

32. PORTRAIT OF HENRI III. [Plate I.] Bust length, three-quarters to the right, wearing a small hat ornamented with a jewel and an aigrette.

Black and coloured chalks, 330×220 mm. (13×8⅝ in.).

Coll.: Transferred from the Bibliothèque Ste. Geneviève to the Cabinet des Estampes.

Lit.: Niel, *Portraits de personnages français . . .*, Paris 1848–56, Vol. I; H. Bouchot, *Les Portraits aux crayons*, Paris 1884, p. 189; E. Moreau-Nélaton, *Les Clouet*, Paris 1924, Vol. II, p. 54, Fig. 283; Vol. III, no. 362; L. Dimier, *Le Portrait en France au XVIe siècle*, Paris 1924, Vol. I, Pl. 45; Vol. II, no. 740.

Exhib.: Portraits peints et dessinés du XIIIe au XVIe siècle, Bibl. Nat., Paris 1907, no. 258; *Ronsard*, Bibl. Nat., 1925, no. 389; *Huit siècles de vie britannique à Paris*, Musée Galliéra, Paris 1948, no. 81.

Dimier attributes this drawing to Jean Decourt, who in 1572 succeeded F. Clouet as Painter to the King. But M. Adhémar, as a result of his documentary research, considers it to be the portrait commissioned from François Clouet by Catherine de Medici at the time when negotiations were being made for a marriage between Elizabeth of England and the Duc d'Anjou. The portrait was brought to London in July 1571 by the ambassador La Mothe-Fénelon, and the Queen declared: 'Although his complexion is here half hidden by charcoal, what remains shows considerable beauty.' But in order to make up her mind she demanded a full-length portrait which was painted by Clouet (cf. Dimier no. 473). But the suggested marriage came to nothing, and the Duc d'Anjou became Henri III and reigned from 1574–89.

Lent by the Cabinet des Estampes, Bibliothèque Nationale, Paris.

CAMILLE COROT

Paris 1796–1875

'I was at Rouen College until I was eighteen. Afterwards I spent eight years in business, and when I could not stand it any longer, I became a landscape artist. Pupil first of Michallon, when I had lost him, I entered the studio of V. Bertin. After this, I studied nature by myself and so started my career.' In these words, France's great landscape painter, Corot, recounted his life in 1871, with a directness and simplicity which characterizes his art. Two distinct periods can be determined in his drawing, those of his youth and of his maturity. Those which he made during his first stay in Italy (1825–8) are drawn in pencil, like those of Ingres, and are specially characterized by a linear purity and classical sobriety. About 1848, under the influence of music, his art becomes dream-like. Corot had then a preference for chalk on tinted paper, and his landscapes are transformed into lyrical fantasies.

33. **WOODLAND STREAM AT CIVITA-CASTELLANA.** A small stream winding between boulders is shaded by overhanging trees with long slender branches.

Bottom left, stamp of the Corot Sale.

Black lead, 312×391 mm. (12¼×15⅜ in.)

Coll.: André Schoeller; given by him to the Louvre in 1921. Inventory no. R.F.5220.

Lit.: C. Desavary, *Album facsimile d'après les dessins de Corot*, Arras 1873, 2nd series; A. Robaut, *L'œuvre de Corot*, Paris 1905, Vol. IV, no. 2505, repr. p. 15; M. Sérullaz, *Quatorze dessins de Corot au Louvre*, Paris 1939, pl. 1; G. Bazin, *Corot*, Paris 1942, p. 53, repr. p. 49; P. Lavallée, *Le Dessin français*, Paris 1948, p. 103, Pl. LIII.

Exhib.: Corot, Daumier, Museum of Modern Art, New York 1930, no. 37; *Corot*, Bibl. Nat., Paris 1930–1, no. 11; *French Art*, R.A., London 1932, no. 923 (Comm. Cat. no. 798, Pl. CXCV); *Meisterzeichnungen französischen Künstler von Ingres bis Cézanne*, Kunsthalle, Bâle 1935, no. 29 (repr.); *Dessins français du Musée du Louvre*, Brussels 1936–7, no. 86; *Chefs d'œuvre de l'Art français*, Paris 1937, no. 614; *Dessins français du Musée du Louvre*, Berne 1948, no. 80; *Le Dessin français de Fouquet à Cézanne*, Brussels, Rotterdam, Paris, 1949–50, no. 157.

A drawing dating from Corot's first stay in Italy (1826–7) and characteristic of his early manner as a draughtsman. There is another drawing of Civita-Castellana, dated 1827, in the Louvre (cf. M. Sérullaz, 1939, Pl. 2). M. Bazin noted that the shape of the tree on the right is repeated thirty years later in the 'Souvenir de Mortefontaine' (Robaut, no. 1627; Bazin, op. cit., Pl. 88).

Lent by the Musée du Louvre.

34. LITTLE GIRL IN A BERET. [Plate XIX.] Depicted full face, half-length, her arms crossed, wearing a large beret on her long hair.

Signed bottom left: *Corot.*

Black lead on yellowish paper, 290×222 mm. (11⅜×8¾ in.).

Coll.: Aligny (Sale 1878), bt. by the Town of Lille.

Lit.: Catalogue de la Collection Wicar, Lille 1885, no. 1182; A. Robaut, *L'œuvre de Corot*, Paris 1905, Vol. I, p. 53 (repr.); Vol. IV, no. 2679; Bernheim de Villers, *Corot peintre de figures*, Paris 1930; Huyghe et Jacottet, Pl. XXX; 'De Fouquet à Cézanne', *Art et Style*, 1950, frontispiece; M. Sérullaz, *Corot*, Paris 1951, Pl. 2.

Exhib.: Centennale, Paris 1900, no. 827; *Le Dessin français de Fouquet à Cézanne*, Brussels, Rotterdam, Paris 1949–50, no. 159; *Meisterwerke aus Frankreichs Museen*, Albertina, Vienna 1950, no. 195.

Drawn in 1831, this face of delicate sensibility is one of the most luminous works of Corot, who for so long remained unknown as a figure artist.

Lent by the Musée de Lille.

35. THE SLEEPING DIANA. In a glade at night, Diana, half naked, is asleep on the right, her arms raised behind her head. In the background can be seen a moonlit lake, with the crescent moon visible through the foliage in the centre.

Signed bottom left: *COROT*

Charcoal and stump heightened with gouache on brown paper, 475 × 310 mm. (18¾ × 12¼ in.).

Coll.: Given by Corot to Alfred Robaut; Cheramy; Raymond Koechlin; bequeathed by Koechlin to the Louvre in 1932. Inventory no. R.F.23334.

Lit.: A. Robaut, *L'œuvre de Corot*, Paris 1905, Vol. I, p. 225 (repr.); Vol. IV, p. 77, no. 2979; M. Sérullaz, *Corot*, Paris 1951, Pl. 5.

Exhib.: Dessins français, Prague 1934; *Art et Histoire*, Geneva 1937; *Chefs d'œuvre de l'Art français*, Paris 1937, no. 616; *Dessins français*, Bogota 1938.

Drawn during the summer of 1865 for a decorative mural in the Hôtel Demidoff. Corot was commissioned by Alfred Feydau, who managed the household of Prince Demidoff, to paint two panels—'Le Sommeil de Diane' and 'Orphée saluant la Lumière'; they were finished in September 1865. The Louvre also possesses the charcoal drawing of the Orpheus subject (Robaut, no. 2978, repr. Vol. I, p. 224).

Lent by the Musée du Louvre.

36. THE MILL ON THE DUNES. On the right, among dark-coloured dunes, is a windmill and a small cottage with a red roof. On the left, five trees with slender trunks and light foliage, with a man seen from the back walking towards them.

Signed bottom left in charcoal: *COROT.*

Charcoal and stump with touches of wash, heightened with white and red chalk, on grey-blue paper, 227 × 314 mm. (9 × 12⅜ in.).

Coll.: Alfred Robaut (Sale, 18 December 1907, lot 34), bt. by the Louvre. Inventory no. 3707.

Lit.: A. Robaut, *L'œuvre de Corot*, Paris 1905, Vol. IV, no. 2961 (repr.); Guiffrey et Marcel. Vol. IV, no. 2722 (repr.); J. Guiffrey in *Les Arts*, Vol. VIII, (1909), p. 28 (repr.); M. Sérullaz, *Quatorze Dessins de Corot au Louvre*, Paris 1939, Pl. 10; ibid., *Corot*, Paris 1951, Pl. 9.

Exhib.: Paysagistes français du XIXe siècle, Orangerie, Paris 1933, no. 32; *Art et Histoire*, Geneva, 1937; *Chefs d'œuvre de l'Art français*, Paris 1937, no. 617; *Dessins français*, Bogota 1938; *Dessins français du Musée du Louvre*, Berne 1948, no. 82; *Meisterwerke aus Frankreichs Museen*, Albertina, Vienna 1950, no. 211; *Het Franse Landschap*, Amsterdam 1951, no. 155; *De Watteau à Cézanne*, Geneva 1951.

Drawing of Corot's last period, done at Douai in May or June 1871.

Lent by the Musée du Louvre.

GUSTAVE COURBET Ornans 1819–La Tour de Peilz (Switzerland) 1877.

Courbet is not a great draughtsman, but we can see in his charcoal studies the robust and healthy qualities of the fine painter that he was, his native intelligence which is stronger than his taste, and the strength and powerful personality which can be appreciated in all his work. Son of a Franche-Comté peasant, he went to Paris as a young man, and studied by himself, full of self-assurance, and attracted by the Dutch and Venetian Schools. After 'Les Casseurs de Pierre', the 'Enterrement à Ornans' (1850) and 'L'Atelier du Peintre' (1855), where he combined the interests of a group of people dominated by Proudhon and Champfleury, were manifestoes of the realist movement. His portraits and his fine landscapes of the Franche-Comté reveal his power as a painter. A rebel by instinct, refused by official juries, he joined the Commune in 1870; he was exiled to Switzerland, where he died.

37. PORTRAIT OF FRANÇOIS SABATIER. Half-length, in profile to the left, black hair and beard and wearing spectacles, seated reading a newspaper.

Signed on left: *G.C.*

Charcoal on cream paper, 280×250 mm. (12×9⅞ in.).

Lit.: André Joubin, *Le Musée de Montpellier, Dessins Memoranda*, Paris 1929, p. 57 (repr. under the title *Portrait de Proudhon*); J. Claparède, 'Le Séjour de Courbet à La Tour de Farges', in *Les Amis de Gustave Courbet, Bulletin* 7, 1950, pp. 9–12 (repr.).

Exhib.: Les Chefs d'œuvre du Musée de Montpellier, Orangerie, Paris 1939, no. 138.

M. J. Claparède has proved that this portrait is not that of Proudhon, but that of François Sabatier, with whom the painter stayed at La Tour de Farges, near Lunel.

Lent by the Musée de Montpellier.

JACQUES COURTOIS, called LE BOURGUIGNON

Saint Hippolyte (Doubs) 1621–Rome 1676.

Jacques Courtois went in his youth to Italy, where he spent all his life. Having soldiered for several years, he specialized in battle scenes. He lived at Bologna, at Florence, and then settled down in Rome about 1640. He underwent the varied influences of Pieter van Laar and Pietro da Cortona, as well as of Cerquozzi and Salvator Rosa. He retained however a lively imagination, a rapid execution and a feeling for the picturesque, making many battle sketches from the life. He was the master of Joseph Parrocel, called 'Parrocel des Batailles'.

38. VIEW OF A PLAIN NEAR THE SEA.

Pen and bistre wash, 193 × 264 mm. (7⅝ × 10⅜ in.).

Coll.: Second Duke of Devonshire.

Exhib.: Landscape in French Art, R.A., London 1949–50, no. 530; *Het Franse Landschap,* Amsterdam 1951, no. 156.

The traditional attribution to Courtois is probably correct, though the names of Claude and Grimaldi have also been suggested.

Lent by the Trustees of the Chatsworth Settlement.

ANTOINE COYPEL Paris 1661–1722

Pupil of his father, Noël, Antoine Coypel went when he was young to Italy. Appointed *premier peintre* by Monsieur, the King's brother, he became a member of the Academy in 1681, and its Director in 1714. He painted cartoons for a set of tapestries of 'L'Ancien Testament', commissioned in 1710 for the Gobelins. He was appointed *premier peintre* to the Regent, for whom he decorated the Galerie du Palais Royal. A theoretician, he also wrote *Vingt discours sur la peinture* (1721) which reveals a penetrating mind.

39. IRIS FLYING. Half-naked figure of a woman, surrounded by drapery, descending to the earth.

Three coloured chalks, on grey paper, squared in black chalk, 343 × 402 mm. (13½ × 15⅞ in.).

Coll.: Louvre Inventory no. 25726.

Lit.: Guiffrey et Marcel, Vol. IV, no. 2889 (repr.); P. Marcel, *La Peinture française au début du XVIIIe siècle,* Paris 1906.

Study for 'The Death of Dido', one of the paintings of the Galerie du Palais Royal, which was decorated by Antoine Coypel from 1702 to 1705 and finally completed in 1716.

Lent by the Musée du Louvre.

HONORÉ DAUMIER Marseilles 1808–Valmondois 1879

Whilst his lithographs, of which there are nearly four thousand, are intimately connected with forty years of French history, as a painter and draughtsman Daumier is no longer bound by his age, and ranks with the great artists of all time. Born at Marseilles, he soon went to Paris, where his life, mingling with that of the capital, was poor and laborious. Painting was an escape. His caricatures, which were famous in his own day, won him the approval of Balzac, Delacroix and Baudelaire. The last wrote an essay on his work: *De L'Essence* *du Rire*. But it was not until the Universal Exhibition of 1900 that Daumier was fully revealed as a painter. The merit of his drawings lies in their powerful grasp of form, the grandeur and certainty of line and their warmth of human sympathy.

40. 'TROIS AMATEURS D'ESTAMPES.' The three print collectors are in a room of which the walls are covered with pictures and drawings; on the right is a statuette of Charity on a pedestal. One of them, seated and seen from the back, has taken out of a half-open portfolio on which is written 'Raffet', a print representing a Cavalry Review before the Emperor; a second, also seated and in profile to the left, is contemplating it, while the third, standing, leans forward in order to see it better.

Signed bottom left in ink: *H. Daumier.*

Pen and ink, black chalk, water-colour and Chinese ink wash, heightened with pastel and traces of red chalk, 260×310 mm. (10¼×12¼ in.).

Coll.: H. Giacomelli (Sale, Paris, 13–15 April 1905, lot 75); Isaac de Camondo; Camondo Bequest to the Louvre, 1911. Inventory no. R.F.4036.

Lit.: A. Alexandre, *H. Daumier*, Paris 1883, p. 376; E. Klossowski, *H. Daumier*, Munich 1923, no. 376 (repr.); L. Marotte and Ch. Martine, *Dessins de Maîtres, IV: Daumier*, Paris 1924, no. 14 (repr.); E. Fuchs, *Der Maler Daumier*, Munich 1927, Pl. 57.

Exhib.: Daumier, Galerie Durand-Ruel, Paris 1878, no. 148; *Daumier*, Orangerie, Paris 1934, no. 89.

A favourite theme of Daumier—that of the amateur rapt in contemplation of the work of art. Compare the 'Deux Amateurs d'Estampes' in the Victoria and Albert Museum (Fuchs, op. cit., Pl. 246) which is similar in composition and includes the same group of Charity.

Lent by the Musée du Louvre.

41. 'LA PARADE'. [Plate XV.] Four comedians are trying to attract the public at a fair. They stand in front of a booth hidden behind a painted curtain, on which a crocodile is pursuing a negress. One holds a trumpet, another leans forward with both hands on the rail to cry out his patter, a third points to the crocodile with a stick. On the right, the *commère* draws the curtain of the tent, and invites the public to enter.

Signed bottom left, with pen: *H.D.*

Black chalk, water-colour with traces of sanguine, 266×367 mm. (10½×14½ in.).

Coll.: Alexandre Dumas fils (Sale, Paris 11–16 February 1822); Henri Rouart

(Sale, Paris 16 December 1912, lot 31, Vol. 2 (repr.)); bought in by the Rouart family and offered to the Louvre, 1913. Inventory No. R.F.4164.

Lit.: A. Alexandre, *Daumier*, Paris 1888, p. 377 (repr.); E. Klossowski, *H. Daumier*, Munich 1923, no. 186, Pl. 91; P. Leprieur, *Les Musées de France*, 1913, Pl. IX; R. Escholier, *Daumier*, Paris 1923, Pl. XII; *Les Dessins de Daumier*, Crès, Paris 1924, Pl. XLV; L. Marotte and Ch. Martine, *Dessins de Maîtres, IV: Daumier*, Paris 1924, Pl. 4; E. Fuchs, *Der Maler Daumier*, Munich 1927, p. 58, Pl. 259.

Exhib.: Daumier, Galerie Durand-Ruel, Paris 1878, no. 196; *Dessins de Maîtres*, École des Beaux Arts, Paris 1884, no. 115; *Centennale de l'Art français*, Paris 1889, no. 137; *Corot, Daumier*, Museum of Modern Art, New York 1930, no. 36; *French Art*, R.A., London 1932, no. 925 (Comm. Cat. no. 810); *Daumier*, Orangerie, Paris 1934, no. 99 (repr.); *L'Aquarelle de* 1400 à 1900, Orangerie, Paris 1936, no. 34; *Chefs d'œuvre de l'Art français*, Paris 1937, no. 622, Pl. 99.

M. Charles Sterling has noted three other versions of this subject; one in sanguine, from the collections of Armand Doria and G. Viau (Klossowski, no. 187); a second, in water-colour, from the collection of Mme Esnault-Pelterie (*Daumier Exhibition*, 1934, no. 100); the third, also a water-colour, in the collection of P. Bureau (Klossowski, no. 189). Compare the woodcut reproduced in *La Galerie Contemporaine*, 1877 (cf. Bouvy, *L'œuvre gravé de Daumier*, 1933, no. 988).

Lent by the Musée du Louvre.

42. DON QUIXOTE AND SANCHO PANZA. The knight, mounted on Rosinante, holding his lance, rides towards the left, across a desolate landscape. In the background, on the right, the round silhouette of Sancho on his ass.

Signed bottom left: *H. Daumier.*

Black chalk and water-colour, 133×195 mm. (5¼×7⅝ in.).

Coll.: Paul Jamot.

Lit.: Luc Benoist, 'Daumier', in *Amour de l'Art*, Paris 1926, p. 173.

Exhib.: Art français, Copenhagen, Stockholm, Oslo, 1924; *Aquarelles et dessins de Daumier*, Galerie Dru, Paris 1927, no. 30; *Art français*, Copenhagen 1928; *Daumier*, Orangerie, Paris 1934, no. 119; *Centenaire Fantin-Latour*, Grenoble 1936; *Chefs d'œuvre de l'Art français*, Pàris 1937, no. 625; *Donation Paul Jamot*, Orangerie, Paris 1941, no. 105.

This water-colour, bought by M. Paul Jamot père in Daumier's lifetime, may be compared with the charcoal drawing in the Claude Roger-Marx Collection which has the same composition (*Daumier Exhibition*, 1934, no. 116). The story of Don Quixote inspired the artist in a number of paintings, of which the most famous are: 'Don Quixote and the Dead Mule', 1867, in the Baron Gourgaud collection, and 'Don Quixote on the Mountain', in the Neue Pinakothek, Munich.

Lent by the Musée de Reims.

43. THE REFUGEES. A caravan of fugitives escapes into a bare and desolate landscape. On the right, three people, of whom one is on horseback.

Signed bottom left with pen: *H.D.*

Black chalk and Chinese ink wash, 138×240 mm. (5⅛×9⅛ in.).

Verso, sketch in pen and water-colour: head of a man turned three-quarters to the left, with a large moustache and a red beard.

Coll.: Wasset; Wasset Bequest to the École des Beaux Arts, 1869.

Lit.: L. Marotte and Ch. Martine, *Dessins de Maîtres, IV: Daumier*, Paris 1924, no. 35 (repr.); E. Fuchs, *Der Maler Daumier*, Munich 1927, p. 58, no. 266a, Pl. 66.

Exhib.: Daumier, Orangerie, Paris 1934, no. 161.

Of the same subject there are several paintings and a terracotta bas relief in the Geoffroy-Dechaume Collection (cf. R. Escholier, *Daumier*, Paris 1923, p. 154 (repr.)).

Lent by the École Nationale Supérieure des Beaux Arts, Paris.

JACQUES LOUIS DAVID

Paris 1748–Brussels 1825

By the date of his birth, 1748, and his training in the studio of Vien, he belongs to the eighteenth century; *Prix de Rome* in 1774, he discovered in Italy the art of antiquity, not the antiquity of Greece, but the more severe art of Rome. Henceforward his art breaks with the gracefulness and decorative accomplishment of the eighteenth century. The 'Serment des Horaces' of 1785 is the manifesto of a new art, determined and austere. The Revolution of 1789 finds David an ardent supporter, and its official painter, e.g. 'Le Serment du Jeu de Paume' (1789) and his designs for the republican festivals. He subsequently became a follower of Bonaparte, and was appointed in 1804 *premier peintre* to the Emperor ('Le Sacre', 1805–8, and 'La Distribution des Aigles', 1810). David is an observer of human life and his portraits belong to the great French tradition. The portrait of Le Peletier de St. Fargeau, with its vivid realism and its commanding presence, can be regarded as one of his masterpieces. On the return of the Bourbons, David went into exile in Belgium, where he died.

44. PORTRAIT OF LE PELETIER DE SAINT FARGEAU. Half-length, in profile to the left, bare-headed, with hair blown back, strongly marked features, and neck tightly swathed in a high white cravat.

Black chalk and wash, heightened, on pink paper, 466×375 mm. (18⅜×14¾ in.).

Coll.: Laterrade Collection, which was sold to the Cabinet des Estampes in 1845 and 1863.

Lit.: H. Bouchot, *Musée du Cabinet des Estampes, Portraits*, Pl. 56; Jean Vallery-Radot, *Trésors des Bibliothèques de France, Le Peletier de St. Fargeau*, 1928; R. Cantinelli, *David*, Paris 1930, Pl. XXXIII; D. Lloyd Dowd, *J. L. David and the French Revolution*, University of Nebraska, 1948, pp. 99–102.

Exhib.: La Révolution française, Bibl. Nat., Paris 1928, no. 612; *French Art*, R.A., London 1932, no. 841 (Comm. Cat. p. 72, Pl. CLXXXI); *Chefs d'œuvre de l'Art français*, Paris 1937, no. 630; *Meisterwerke aus Frankreichs Museen*, Albertina, Vienna 1950, no. 138.

Louis-Michel Lepeletier de Saint Fargeau (1760–93) was *président à mortier* of the Paris Courts of Justice in 1789 when he was elected deputy for the Nobility in the States-General. He allied himself with the most advanced party, and on 21 June 1790 became President of the Constituent Assembly. A member of the Convention, he voted for the death of the King, expressing himself in terms so forceful and menacing that he brought over the waverers. On the eve of the execution he was killed by a sabre thrust from the ex-Royal guard Pâris in the Restaurant Favier in the Palais Royal. His funeral was celebrated with great pomp on 24 June 1793. He lay in state, half-naked, upon a catafalque placed on the pedestal of the overthrown statue of Louis XIV in the Place des Piques (now Place Vendôme), and it was thus that David was to depict him. This painting, together with the 'Marat' (Musées Royaux, Brussels) and the 'Barra' (Musée Calvet, Avignon), formed a great trilogy inspired by revolutionary fervour. The 'Lepeletier' is now lost, though its composition is known from a drawing by Devosge in the Musée de Dijon and the single mutilated copy of the engraving by Tardieu preserved in the Bibliothèque Nationale.

Lent by the Cabinet des Estampes, Bibliothèque Nationale.

EDGAR DEGAS

Paris 1834–1917

Degas was trained in the discipline of Ingres through his pupil Lamothe. He left Paris in 1856 for Italy, where he discovered the primitives. After attempting historical compositions (1861–5) he turned away from the past. Though he battled alongside the Impressionists, he remained a classical artist, devoting his attention to the human figure and striving to establish the essential of form in action, rather than its changing movement. His life was devoted to his work; painter, pastellist, engraver and sculptor, he never ceased to learn 'this difficult craft which we practise without understanding', the foundation of which is draughtsmanship. 'I was born first of all to draw,' said Degas, and he appears as the great French draughtsman of the second half of the nineteenth century. Up to the time of his blindness, which darkened his old age, he poured out, in his search for artistic unity, sketches and tracings. He used every technique; in pencil he made portrait drawings in the style of Ingres, restrained and sensitive, and the preparatory drawings for 'Semiramis' and 'Les Malheurs de la Ville d'Orléans'; then followed the accomplished studies for dancers and women at their toilet, broadly treated in charcoal, sanguine and coloured chalks; lastly in the final years of his life, the art of pastel enabled Degas to achieve colour harmonies of great richness.

45. STUDY OF A DRAPED WOMAN, 1861. A standing woman, in profile to the left, wearing a long dress, tight at the waist, and falling in folds to the ground. Her left arm hangs down beside her body, the head and right arm are not drawn in.

Bottom left, facsimile signature stamped in red: *Degas*, and on the right, the studio stamp.

Black lead pencil, 360×230 mm. (14¼×9 in.).

Coll.: The painting 'Sémiramis construisant une Ville' and all the connected preparatory drawings were purchased by the Musée du Luxembourg at the first Degas Sale, 6–8 May 1918, lot 7; transferred to the Louvre in 1930. Inventory no. R.F.15497.

Study for the figure of Semiramis in the picture 'Sémiramis contruisant une Ville' exhibited at the Salon of 1861. There are several other studies for the same figure in the Cabinet des Dessins in the Louvre.

Lent by the Musée du Louvre.

46. STUDY OF A NUDE WOMAN, 1865. [Plate XXIII.] A young nude woman is stretched out on the ground, obliquely to the left, head back, the left arm across the breast, the right leg bent up.

Bottom left facsimile signature stamped in red: *Degas*; verso the studio stamp.

Black chalk, 230×356 mm. (9×14 in.).

Coll.: 'Les Malheurs de la Ville d'Orléans' and 35 preparatory drawings were bought by the Musée du Luxembourg at the first Degas Sale, 6–8 May 1918; transferred to the Louvre in 1930. Inventory no. R.F.12272.

Exhib.: Dessins français du Musée du Louvre, Berne 1948, no. 112.

Study for the woman stretched out on the left of the composition in 'Les Malheurs de la Ville d'Orléans', painted by Degas in 1865. There are several studies for this figure in the Cabinet des Dessins in the Louvre.

Lent by the Musée du Louvre.

47. PORTRAIT OF A WOMAN. She is seated, sewing, in an upholstered armchair, turned three-quarters to the left. She is wearing a cap tied under the chin which shows her hair, parted in the middle.

Inscribed bottom right in charcoal: *26 Aout 1859 Paris E.D.* Stamped bottom left in red: *Degas.*

Charcoal, 301 × 370 cm. (11⅞ × 14½ in.).

Verso: slight charcoal sketch of a seated man, turned to the right.

Coll.: 3rd Degas Sale, 7–9 April 1919, lot 159 (repr.); bt. Paul Jamot; bequeathed by Paul Jamot to the Louvre in 1941. Inventory no. R.F.29292.

Lit.: H. Rivière, *Degas*, Paris 1922–23, no. 52; Luc Benoist in *Amour de l'Art*, 1926, p. 174 (repr.).

Exhib.: *Degas*, Galerie Georges Petit, Paris 1924, no. 75; *Art Français*, Amsterdam 1926, no. 129; *Degas portraitiste et sculpteur*, Orangerie, Paris 1931, no. 87; *French Art*, R.A., London 1932, no. 950 (Comm. Cat. no. 821); *Degas*, Orangerie, 1937, no. 635.

Lent by the Musée du Louvre.

48. THE WASHERWOMAN (WOMAN IRONING).

Stamped bottom left: *Degas.*

Charcoal on tinted paper, 540 × 420 mm. (21¼ × 16½ in.).

Coll.: 3rd Degas Sale, 7–9 April 1919, lot 268 (repr.).

Study for the woman ironing, her head bent and leaning with both hands on the iron, to the right of the composition called 'Les Repasseuses' painted in 1884, which formed part of the Camondo Bequest to the Louvre in 1911. This subject—a favourite of Degas's (cf. the Goncourt Journal, 13 January 1894)—was first treated by him in a pastel of Emma Dobigny called 'La Repasseuse' (1869) now in the Louvre.

Lent by M. Roland Nepveu-De Gas.

49. FOUR STUDIES OF A DANCER. [Plate XXI.] On the upper part of the sheet, two studies of the head and shoulders of a young dancer in profile to the right and full face. Below, the same figure seen to the knees, from the back and in profile to the right.

Inscribed at the top in Degas's hand: *36 rue de Douai Marie;* bottom right, stamped in red: *Degas.* On the back the studio stamp.

Charcoal heightened with white on pink paper, 490 × 317 mm. (19¼ × 12½ in.).

Coll.: 3rd Degas Sale, 7–9 April 1919, lot 341; bt. by the Louvre. Inventory no. R.F.4646.

Lit.: P. A. Lemoisne, 'Les Statuettes de Degas', in *Art et Décoration*, Sept.–Oct. 1919, no. 214; H. Rivière, *Les Dessins de Degas*, Paris 1922, Pl. 36.

Studies made about 1876–80 for the clay statuette of the little

'Danseuse de 14 ans' exhibited at the 6th Salon des Impressionistes in April 1881, and which is now in the Musée de l'Impressionisme in the Jeu de Paume.

Lent by the Musée du Louvre.

50. DANCER. [Plate XX.] A dancer in a white *tutu* on one point, in profile to the right, her right arm stretched out.

Stamped on the back: *Degas.*

Charcoal heightened with white on tinted paper, 440 × 300 mm. (17⅞ × 11¾ in.)

Coll.: 2nd Degas Sale, 11–13 December 1918, lot 246.

Lit.: Huits sonnets d'Edgar Degas, Paris (La jeune Parque) 1946, repr.

Exhib.: Danse et divertissement, Galerie Charpentier, Paris 1947, no. 253 *bis.*

Lent by M. Roland Nepveu-De Gas.

FERDINAND VICTOR EUGÈNE DELACROIX

Charentin 1798–Paris 1863.

'Who is this Delacroix?' asks Charles Baudelaire in his *Art Romantique.* 'What was his place in this world and what were his ideals . . . Briefly I can give an immediate answer. Flanders has Rubens, Italy, Raphael and Veronese, whilst France has Le Brun, David and Delacroix . . . the work of Delacroix appears to me sometimes as a concentration of the greatness and innate passion of universal man.'

A man of deep culture, Delacroix studied in the studio of Guérin and 'a passionate lover of passion' he revealed the magnitude of his genius in his 'Barque de Dante' (1822) and in his 'Massacres de Scio' (1824), paintings which made him the leader of the romantic school. Enamoured of English Literature, Shakespeare, Walter Scott, and, above all, Byron, attracted by its artists (he saw Constable's 'Hay Wain' in the Salon in 1824, and was on friendly terms with Thales Fielding). He visited England in 1825. There he discovered the beauty of diffused light, of large horizons with ever-changing skies and of a transparent atmosphere, all of which were revealed by the English water-colourists, especially Bonington, who became one of his greatest friends. A visit to Morocco and Algeria (1832) enabled him to rediscover the beauty of classical antiquity and enriched his vision, so sensitive to the magic of colour and light. His technique opened the way to the Impressionists.

On his return to France, he undertook large decorative paintings at the Palais Bourbon, the Luxembourg, the Louvre, at the Hôtel de Ville and finally at St. Sulpice, which was one of his last works. In the latter he combined all his genius, poetry, and Barrès here sees 'a luminous harmony in which at the end of his days he expressed the whole of his life'.

51. SKETCHBOOK OF A JOURNEY TO ENGLAND (1825). Small album, covered in brown sheepskin, containing fifty-three pages, which Delacroix used between May and August 1825 on his journey to England: Dieppe, Brighton, London.

The book is opened at page 3: a grey seascape on the English coast. Turbulent sea under a stormy sky, cliffs to the right, sails in the distance to the left.

Water-colour over traces of pencil. 81 × 110 mm. (3⅛ × 4⅜ in.).

Coll.: Andrieux; Léon Bonnat; Carles Dreyfus; given by Carles Dreyfus to the Louvre in 1924. Inventory no. R.F.6234.

Exhib.: Delacroix, Louvre, Paris 1930, no. 769; *Dessins et aquarelles de paysagistes français du XIXe siècle*, Orangerie, Paris 1933, no. 86; *Delacroix et l'Angleterre*, Atelier Delacroix, Paris 1948, no. 41.

Lent by the Musée du Louvre.

52. CHRIST IN THE GARDEN OF OLIVES. [Plate XVII.] Christ is seated, seen from the front, His left arm leaning on a rock. On the left are the sleeping apostles and on the right, illuminated by torches, a company of soldiers advancing.

Water-colour over traces of black lead, 252 × 205 mm. (9½ × 8 in.).

Coll.: Doria; Chéramy; Choquet; Raymond Koechlin; bequeathed by Koechlin to the Louvre in 1932. Inventory no. R.F.23325.

Lit.: A. Robaut, *L'œuvre complet d'Eugène Delacroix*, Paris 1885, no. 182; R. Escholier, *Delacroix*, Paris 1926, Vol. I, repr. p. 173.

Exhib.: Delacroix, École des Beaux Arts, Paris 1885, no. 260; *Rétrospective d'art français*, Amsterdam 1926, no. 137; *Delacroix*, Louvre, Paris 1930, no. 263.

This study varies in numerous respects to the final composition of 'Christ in the Garden of Olives', painted for the Church of St. Paul and St. Louis in Paris, which was exhibited at the Salon of 1827. The influence of English painting is very apparent in this work which was done on Delacroix's return from his visit to England between May and August 1825.

Lent by the Musée du Louvre.

53. SKETCH BOOK OF A JOURNEY IN MOROCCO (1832). This book accompanied Delacroix during his journey to Morocco (January–July 1832); it was bought after his death at the sale of his effects (22–7 February 1864) by Philippe Buty, who left it to the

Louvre with a life interest to his friend Dr. Charcot. The Louvre received it in 1891. Inventory no. R.F. 1712 *bis*.

The book is open at a double page of studies made at Meknès between 15 March and 5 April. To the right, horsemen and a crowd before the ramparts and gate of Meknès. Annotations.

Pencil and water-colour. 195×125 mm. (7¾×4⅞ in.).

Lit.: E. Moreau-Nélaton, *Delacroix*, Paris 1916, Vol. I, p. 132; R. Escholier, *Delacroix*, Paris 1926, Vol. II, p. 57; J. Guiffrey, *Voyage de Delacroix en Maroc* (facsimile), p. 86; M. Sérullaz, *Delacroix*, Paris 1951, Pl. 10.

Exhib.: *Delacroix*, Louvre, Paris 1930, no. 774; *Delacroix au Maroc*, Orangerie, Paris 1933, no. 39.

Lent by the Musée du Louvre.

54. HEAD OF A ROARING LION, IN PROFILE TO THE LEFT. [Plate XIIIa.]

Stamped bottom left: *E.D.*

Water-colour over traces of black lead, heightened with white gouache, 180×192 mm. (7⅛×7½ in.).

Coll.: Delacroix Sale, Paris 25–27 February 1864, lot 469; bt. by the Louvre. Inventory no. M.I.893.

Lit.: A. Robaut, *L'œuvre complet d'Eugène Delacroix*, Paris 1885, no. 774; Guiffrey et Marcel, Vol. IV, no. 3462 (repr.); R. Escholier, *Delacroix*, Paris 1926, Vol. II, p. 278 (repr.); L. Marotte and C. Martine, *Dessins de maîtres français, VII: Delacroix*, Paris 1928, Pl. II.

Exhib.: *Delacroix*, Louvre, Paris 1930, no. 621; *French Art*, R. A., London 1932, no. 879, (Comm. Cat. no. 838, Pl. CLXXXIX); *L'Aquarelle de* 1400 à 1900, Orangerie, Paris 1936, no. 47; *Delacroix et l'Orientalisme*, Atelier Delacroix, Paris 1951, no. 16.

Lent by the Musée du Louvre.

55. CLIFFS AT ETRETAT. Foaming waves are beating against the greyish rocks of the cliffs on the right.

Water-colour and gouache, 210×314 mm. (8¼×12⅜ in.).

Coll.: Delacroix Sale; Paris, 25–27 February 1864; Cheramy; Cheramy Sale, Paris, lot 314. Louvre Inventory no. R.F.4654.

Lit.: R. Escholier, *Delacroix*, Paris 1926, Vol. III, repr. p. 163.

Exhib.: *Delacroix*, Louvre, Paris 1930, no. 667; *Dessins français du Musée du Louvre*, Berne 1948, no. 86.

Drawn in 1835. Robaut mentions other water-colours of the cliffs at Etretat done the same year (cf. *L'œuvre complet d'Eugène Delacroix*, 1885, nos. 613–16, and 1684).

Lent by the Musée du Louvre.

56. PORTRAIT OF ALFRED BRUYAS. Half-length, seated in a high-backed chair, turned towards the right, snugly wrapped in his cloak, his long delicate face, facing to the front, framed in a fair beard.

Signed bottom left: *Eug. Delacroix*

Black lead, 200 × 150 mm. (7⅞ × 5⅞ in.).

Coll.: Given by Delacroix to Bruyas; bequeathed by Bruyas in 1876 to the Musée de Montpellier.

Lit.: A. Bruyas, *Explication des ouvrages de peinture du Cabinet de M. Alfred Bruyas*, 1854, p. 49; A. Bruyas and Th. Silvestre, *Galerie Bruyas*, 1876, no. 71; Lafenestre et Michel, *Inventaire des Richesses d'Art de la France: Musée de Montpellier*, 1878, Vol. I, p. 282, no. 140; A. Robaut, *L'œuvre complet d'Eugène Delacroix*, Paris 1885, no. 1208; A. Joubin, *Memoranda (Dessins), Musée de Montpellier*, 1929, Pl. LIII; L. Gillet, *Trésors des Musées de Montpellier*, 1934, p. 220; 'De Fouquet à Cézanne', *Art et Style*, Paris 1950, no. 14.

Exhib.: Chefs d'œuvre du Musée de Montpellier, Orangerie, Paris 1939, no. 143; Kunsthalle, Berne 1939, no. 116; *Le Dessin français de Fouquet à Cézanne*, Brussels, Rotterdam, Paris 1949–50, no. 149.

Preliminary study for the portrait of Alfred Bruyas, dated 1853, also in the Musée de Montpellier. Th. Silvestre, who accompanied Delacroix when he went to see his own pictures at the Exhibition of the Duchesse d'Orléans' Modern Paintings, describes the scene: 'We fall among a mob of amateurs in the process of measuring his genius through their spectacles. Stamped on without being seen, decried without being understood, and treated as mad in front of his Hamlet: 'There,' he said to us, 'for more than thirty years I have been delivered over to these brutes.' Suddenly, turning on his heel, he recognized, before Ingres's 'Stratonice', M. Alfred Bruyas, the fervent admirer of his 'Women of Algiers', who oddly enough at each meeting for the past four years, and now above all, struck him as the very embodiment of this Hamlet, scoffing at two paces distant. Delacroix signalled him with a tap on the shoulder: 'Come and see me tomorrow, I should like to paint your portrait.'

The sittings began the next day and on 9 March 1853, the painter wrote to Bruyas: 'You will find however that thanks to the drawing I did of you, I have made good progress with your portrait.' The drawing here shown is the one referred to.

Lent by the Musée du Louvre.

MARTIN DRÖLLING Oberbergheim (near Colmar) 1752–Paris 1817.

Drölling went very young to Paris, where he learnt to paint on his own, studying the lesser Flemish and Dutch masters of the seventeenth century. Painter of interiors and skilful portraitist, his paintings, often small in size, are distinguished by their careful technique, their light touch and the transparency of their colour. 'Intimiste' with a personality of his own, whilst sometimes emulating Chardin, he retains his own individuality, which is natural and simple.

57. YOUNG MAN READING. Seated in a chair, in profile to the left, his head bent over a large book resting on his knees, turning over the leaves with his right hand.

Red chalk on blue paper, 276×212 mm. (10⅞×8⅜ in.).

Exhib.: L'Alsace Française, 1648–1948, Strasbourg 1948, no. 909.

The young man is the artist's son, Michel Martin Drölling.

Lent by the Musée de Strasbourg.

AMBROISE DUBOIS Antwerp 1543–Fontainebleau 1614

Of Flemish origin, he arrived in France in 1568, and was employed in the decoration of Fontainebleau. Some fragments of this work remain: on the ceiling of the 'Galerie de la Reine', three paintings in the 'Cabinet de Clorinde' and the almost complete paintings in the 'Chambre de Théagène'. In 1601, he became a naturalized Frenchman, and painter and *valet de chambre* to Henry IV and Marie de' Medici. He died in 1614, whilst painting pictures for the 'Chapelle haute' of St. Saturnin at Fontainebleau. His style was directly influenced by Primaticcio, and is distinguished by its feeling for arabesque and landscape.

58. THEOGENES AND CHARICLEA. A boat with a lion on its stern is moored to the shore; on the left, Theogenes, carrying a plumed helmet, drags Chariclea across the gangplank into the ship. Between the leaves of a tree on the left can be seen a rocky creek, on which a boat is sailing.

Black chalk, pen and bistre wash, 280×420 mm. (11×16½ in.).

Coll.: Transferred in 1861 from the Bibliothèque Ste. Géneviève to the Bibliothèque Nationale.

Lit.: L. Dimier, *Les Origines de la Peinture Française,* Les Arts 1905, no. 46, repr. p. 23; ibid., *Histoire de la Peinture française des Origines au retour de Vouet,* Paris 1925, Pl. LVIII, p. 80; P. Lavallée, *Le Dessin français du XIIIe au XVIe siècle,* Paris 1930, no. 91, p. 118, Pl. LXIX; ibid., *Le Dessin français,* Paris 1948, p. 26.

Exhib.: Chefs d'œuvre de l'Art français, Paris 1937, no. 448; *Meisterwerke aus Frankreichs Museens,* Albertina, Vienna 1950, no. 13.

The *Histoire aethiopique de Heliodorus contenant dix livres traitant des* *loyales et pudiques amours de Théogènes thessalien et Chariclea Aethiopienne* was published in a French translation by J. Amyot in 1559. Dubois was commissioned to decorate a room in Fontainebleau with episodes from the History of Theogenes; this drawing is a study for the painting still at Fontainebleau; it represents the two lovers flying from their persecutors, and embarking in a Phoenician boat, where they find Calisiris (Heliodorus, Bk. v). P. Lavallée points out the resemblance to a composition of Primaticcio in the 'galerie d'Ulysse'.

Lent by the Cabinet des Estampes, Bibliothèque Nationale, Paris.

DANIEL DUMONSTIER

Paris 1574–1646

The supremacy in the art of drawing in chalk which incontestably belonged to Clouet during the first part of the sixteenth century is generally accorded to the Dumonstiers for the succeeding period. After Geoffroy Dumonstier, illuminator to Francis I and Henry II, the sons in this family followed their fathers in their post and in the art of portraiture in chalk. Daniel Dumonstier, son of Cosme and grandson of Geoffroy, was the most celebrated of the family. His contemporaries looked up to him as an artist, a painter to the king, a scholar and bibliophile, and lastly as a maker of epigrams. Friend of Malherbes, known to Peiresc, the Provençal scholar, praised by Félibien and Mariette, Daniel Dumonstier has left a considerable number of portraits, nobly drawn, attractive and lifelike, which are preserved at the Louvre, the Bibliothèque Nationale, at Chantilly and in the Albertina.

59. PORTRAIT OF FRANÇOISE HÉSÈQUE. Half-length, profile to the left, simply clad, with a small black hood on her head.

Inscribed top right by the artist: *Françoise Hésèque faicte ce 8 de may 1619, commencé par mon fils ainé, corrigé et fini par moy D. Dumonstier. Depuis ma famme en second mariage du 5 de may 1630 et trépassée le 5 d'octobre 1636.*

Coloured chalks, 320×210 mm. (12⅝×8¼ in.).

Coll.: Transferred from the Bibliothèque Ste Géneviève to the Cabinet des Estampes.

Lit.: H. Bouchot, *Les Portraits aux Crayons*, Paris 1884, pp. 85, 86, and 169; J. Guiffrey, 'Les Dumonstiers', in *Revue de l'Art Ancien et Moderne*, 1905, Vol. II, pp. 333–42 (repr.); E. Moreau-Nélaton, *Les Clouet*, Paris 1924, Vol. I, pp. 196–7, Fig. 90; Vol. III, Pl. 93, no. 561; L. Dimier, *Le Portrait en France au XVIe siècle*, Paris 1924, Vol. I, p. 193.

Exhib.: Portraits peints et dessinés du XIIIe au XVIe siècle, Bibl. Nat., Paris 1907, p. 165, no. 351 (repr.).

Some months after the death of his first wife, Geneviève Baliffre, Daniel Dumonstier married in 1630 Françoise Hésèque. This marriage caused some amusement at court, as Daniel was almost sixty when he married the young servant girl, daughter of a merchant at Aumale. The eldest son of Daniel and Geneviève Baliffre, mentioned in the inscription, was Étienne III Dumonstier, who was born in 1604.

Lent by the Cabinet des Estampes, Bibliothèque Nationale, Paris.

HENRI FANTIN-LATOUR Grenoble 1836–Buré (Orne) 1904.

Pupil of his father and Lecocq de Boisbaudran, Fantin was a close observer and participant in the literary and artistic movements of his time. He revived the Dutch tradition of the portrait group to celebrate the important landmarks in their history. In 1864 he painted 'L'hommage à Delacroix', and in 1870 in his 'Atelier des Batignolles', he grouped around Manet the future Impressionists and their apologists. In 1872 his 'Coin de Table' announced the Symbolist revolt. Fantin-Latour is a complex artist, who sought to reconcile in his work romanticism and realism. He achieved a rare note of intimacy in his portraits, and was the first to try to achieve a plastic expression for the music of Wagner, Schumann and Berlioz. Attracted by his friend Whistler, he stayed in England, where he was highly successful, on three occasions, in 1859, 1861 and 1869.

60. THE EMBROIDERESSES. Two young women, sombrely dressed, are seated stitching on either side of an embroidery frame in front of a window framed in white curtains.

Water-colour, heightened with white body colour, on blue paper, varnished, 145×215 mm. (5¾×8½ in.).

Coll.: Transferred from the Musée du Luxembourg in 1930. Inventory no. R.F.12775.

A drawing of the same subject, in black chalk heightened with body colour, signed and dated: *Fantin 1853*, was in the Heseltine Collection (cf. *Drawings of the French School from the Collection of J. P. Heseltine*, London 1911, Pl. 7). The two young women are probably the artist's sisters whom he portrayed, reading and sewing, in a picture refused by the Salon in 1859 (cf. A. Jullien, *Fantin-Latour*, Paris 1909, Pl. 20).

Lent by the Musée du Louvre.

JEAN FOUQUET Tours *c.* 1420–*c.* 1480

Born at Tours about 1420, it is thought that he studied at Bourges or at Paris. It is as a fully developed artist that he undertook, between

1443 and 1447, his voyage to Italy, where he drew the portrait of Pope Eugenius IV. On his return to France, he worked at Tours as painter to Charles VII, then to Louis XI. His chief works appeared in the last years of Charles VII's reign, between 1450–60: the miniatures of the *Livre d'Heures d'Étienne Chevalier*, the portraits of the King and his Chancellor, the illustrations to the *Boccaccio* at Munich, and to the *Great Chronicles*. In 1461, he prepared the entry of Louis XI into Tours. For Jacques d'Armagnac, grandson of the Duc de Berry, he illustrated the *Antiquités Judaïques*, and his last work, left unfinished, is the *Histoire Romaine de Tite-Live*, commissioned by Guillaume d'Harcourt.

Last of the miniaturists, whose clear colouring he inherited with their combination of shrewd observation and fantasy, Fouquet, in the fifteenth century, seems to unite in himself all the characteristics of French art, and to be the forerunner of the future.

61. THE FLIGHT OF POMPEY AFTER THE BATTLE OF PHARSALIA.

Mounted on a white horse and in gilded armour, Pompey, with his lance on his right shoulder, gallops to the left, across a meadow planted with trees which borders a stream in the foreground. At the back stretches a wide landscape, dominated by castles on the hills; in the distance, on the left, a group of horsemen.

The central miniature has an illuminated border; below, the manuscript text. Water-colour, gouache and gold on vellum, 440 × 325 mm. (17¼ × 12¾ in.).

Coll.: Henry Yates-Thompson; Yates-Thompson Bequest to the Louvre, made over by his heirs, 1946. Inventory no. R.F.29494.

Lit.: H. Yates-Thompson, *Four photographic facsimiles from detached pages of a fifteenth-century manuscript, 'Histoire ancienne jusqu'à César . . .'*, London 1908; *Catalogue of the Manuscripts of Henry Yates-Thompson*, no. 104; F. de Mely, *Les Primitifs et leurs signatures*, Paris 1913, Pl. XIII; Klaus G. Perls, *Fouquet*, 1940, Pl. CCLXIV; Gabriel Rouchès, *Bulletin des Musées de France*, April 1946, pp. 3–7.

Exhib.: Yates-Thompson, London; *Dessins français du Musée du Louvre*, Berne 1948, no. 4; Palais des Beaux Arts de la Ville de Paris, 1949–51.

This page is part of a series of four miniatures by Jean Fouquet, drawn to illustrate a *Histoire ancienne jusqu'à César et Faits des Romains*, acquired in 1891 by the English collector Henry Yates-Thompson. One, 'The Coronation of Alexander', was afterwards in the collection of M. Fenaille, who offered it to the Louvre in 1912; the second, 'The Battle of Cannae', was given by Les Amis du Louvre to the Museum in 1921. According to the wishes of H. Yates-Thompson, his heirs, represented by Air Vice-Marshal Sir William and Lady Elliott, gave to the Louvre the two miniatures remaining in the

Collection: 'The Flight of Pompey' and 'Caesar Crossing the Rubicon' (no. 62).

Both in subject and style, this series of miniatures form a transition between *Les Antiquités Judaïques* and the last work of Fouquet, *L'Histoire Romaine de Tite-Live.*

Lent by the Musée du Louvre.

62. THE CROSSING OF THE RUBICON. In a meadow, on the left, stands a troup of horsemen, with Caesar in front in the centre, mounted on a white caparisoned horse, and carrying as crest a two-headed eagle. A winding stream shines in a landscape, which is enclosed on the left by mountains, and on the right by a castle on a mound. In the foreground a genius, standing in the stream, blows into a trumpet, whilst a young woman, walking on the water, advances towards Caesar.

With a border of foliage and figures; below, the text of the manuscript.

Water-colour, gouache and gold on vellum, 445×325 mm. (17½×12¾ in.).

Coll.: Henry Yates-Thompson; Yates-Thompson Bequest to the Louvre, made over by his heirs, 1946. Inventory no. R.F.29493.

Lit.: H. Yates-Thompson, *Four Photographic facsimiles from detached pages of a fifteenth-century manuscript, 'Histoire ancienne jusqu'à César . . .'*, London 1908; *Catalogue of the manuscripts of Henry Yates-Thompson*, no. 103; P. A. Lemoisne, *Louvre*, Vol. I, pp. 18–22; Klaus G. Perls, *Fouquet*, 1940, p. 235, Pl. CCLXIV; P. Wescher, *Fouquet*, Bâle 1947, p. 46, Pl. XXXVII.

Exhib.: Palais des Beaux Arts de la Ville de Paris 1946–1949; *Le Dessin français de Fouquet à Cézanne*, Brussels, Rotterdam, Paris, 1949–50, no. 3, Pl. I.

The breadth and luminous quality of the landscape make this miniature one of the starting points in the history of French landscape. The antique character given by Fouquet to the trumpet-blower is probably a memory of a visit to Rome. M. Charbonneaux remarks that in 'The Crossing of the Rubicon', in the series known as the Julius Caesar tapestries (Historical Museum of Berne), the woman walking on the water bears the name 'Rome'.

Lent by the Musée du Louvre.

JEAN HONORÉ FRAGONARD Grasse 1732–Paris 1806

Went as a child to Paris, and entered the studio of Chardin in 1750, then in 1751 that of Boucher, whose favourite pupil he became, and very soon his collaborator. At twenty, he won the *Prix de Rome* and went to Italy, where he joined the landscape painter, Hubert Robert, and an amateur engraver, the Abbé de Saint Non. They travelled together in Sicily in 1759, and shortly afterwards Fragonard returned to France. He brought back numerous drawings from Italy. Associate of the Academy in 1765, he soon won great fame as a painter of *sujets légers* and gave himself up to decorative painting and small genre pictures. He was a favourite of Madame du Barry, the theatre world and the financiers. Fragonard made a second journey to Italy in 1733, in the company of the financier Bergeret de Grandcour. During the Revolution he fled to Grasse, but returned to die in Paris.

His accomplished style in both sanguine and wash drawings, his feeling for light and for tremulous reflections, make Fragonard one of the outstanding masters of the eighteenth century, and a precursor of the Impressionists.

63. THE GREAT CYPRESS WALK AT THE VILLA D'ESTE, TIVOLI. Tall hedges of trees, prolonged by groups of huge cypresses, flank the walk which leads to a flight of steps and terraces, at the top of which rises the Villa d'Este. A few people in the near- and middle-distances.

Signed bottom right: *Fragonard*, and inscribed: *Vue de la Villa d'Este à Tivoli*. Bistre wash over traces of black chalk, 466 × 353 mm. (18⅜ × 13⅞ in.).

Coll.: Albertina Inventory no. 12735.

Lit.: J. Meder, *Handzeichnungen französischen Meister in der Albertina*, Vienna, 1922, Pl. 31; H. Leporini, *Fragonard*, Leipzig 1925, no. 7, Pl. 7; M. Feuillet, *Les Dessins de Fragonard et d'Hubert Robert de . . . Besançon*, Paris 1926, no. 31; E. Hempel, 'Fragonard und Hubert Robert in ihren römischen Studienzeit' in *Die Graphische Künste*, 1932, Pl. 1; D. Sutton, *French Drawings of the 18th Century*, London 1949, Pl. XI.

Exhib.: Dessins de Fragonard, Galerie J. Seligman, Paris 1931, no. 82; *French Art*, R.A., London 1932, no. 1015 (Comm. Cat. no. 676, Pl. CLXXV); *Chefs d'œuvre de l'Art français*, Paris 1937, no. 532; *Meisterwerke aus Wiener Museen*, Zürich 1946–7, no. 103; *Meisterzeichnungen von der Gotik bis zur Gegenwart*, Albertina, Vienna 1949, no. 168; *Cent cinquante chefs d'œuvre de l'Albertine de Vienne*, Bibl. Nat., Paris 1950, no. 150, Pl. 36; *Meisterwerke aus Frankreichs Museen*, Albertina, 1950, no. 122.

Drawn probably about 1760, during the artist's first visit to Italy. A large red chalk drawing in the Musée de Besançon (Pâris Collection) of the gardens of the Villa d'Este with the same group of cypresses, is very similar in composition and was probably drawn at the same period.

Lent by the Staatliche Graphische Sammlung Albertina, Vienna.

64. AN ITALIANATE GARDEN (called, perhaps erroneously, THE VILLA D'ESTE). Various groups of people in a garden; a few statues among arbours and cypresses; buildings and foliage in the background.

Brush and bistre wash, 287×367 mm. (11¼×14½ in.).

Coll.: Albertina Inventory no. 12737.

Lit.: H. Leporini, *Fragonard,* Leipzig 1925, no. 8, Pl. 8; E. Hempel, 'Fragonard und Hubert Robert in ihren römischen Studienzeit', in *Die Graphische Künste,* 1932, pp. 9–11, Pl. 2.

Exhib.: Dessins de Fragonard, Galerie J. Seligman, Paris 1931, no. 77; *Meisterwerke aus Wiener Museen,* Zürich 1946–7, no. 164; *Cent cinquante chefs d'œuvre de l'Albertina de Vienne,* Bibl. Nat., Paris 1950, no. 149; *Meisterwerke aus Frankreichs Museen,* Albertina, Vienna 1950, no. 123.

Lent by the Staatliche Graphische Sammlung Albertina, Vienna.

65. YOUNG BULL IN A STABLE. [Plate XII.] From the side, its head towards the right but turned to face forward; at its feet, near a trough on the right, a sleeping dog. Background of wall and sloping roof.

Chalk and bistre wash, 319×437 mm. (12½×17¼ in.).

Coll.: Leroy de Senneville (Sale, 1784, lot 106); Basan(?) (Sale 1793, lot 96). Albertina Inventory no. 12734.

Lit.: J. Meder, *Handzeichnungen französischen Meister in der Albertina,* Vienna 1922, no. 34, Pl. 34; H. Leporini, *Fragonard,* Leipzig 1925, no. 6, Pl. 6.

Exhib.: Dessins de Fragonard, Galerie J. Seligman, Paris 1931, no. 49; *Meisterwerke aus Wiener Museen,* Zürich 1946–7, no. 162; *Cent cinquante chefs d'œuvre de l'Albertina de Vienne,* Bibl. Nat., Paris 1950, no. 151, Pl. 35; *Meisterwerke aus Frankreichs Museen,* Albertina, Vienna 1950, no. 128.

Some scholars consider that it was about 1770, after a journey in the Low Countries, that Fragonard drew and painted several studies of a bull in a stall. This drawing appears to be a study for the painting in the D. David-Weill Collection, Paris. Among other studies of the same subject it is sufficient to mention that in the Cottin Collection which is in many ways similar to this.

Lent by the Staatliche Graphische Sammlung Albertina, Vienna.

66. SCENE IN A PARK; THE GARDENS OF THE VILLA D'ESTE. In a park, ornamented with statues and antique sculptures, people are walking about in groups. Towards the right, a flight of steps. In the centre, in the middle distance, large trees, pines and cypresses. On the left, a clearing through the park.

Signed left: *Fragonard.*

Sepia wash, 340×465 mm. (13⅜×18¼ in.).

Coll.: Walferdin; Walferdin Sale 1880, lot 237; Dutuit. Inventory no. 965.

Lit.: R. Portalis, *Honoré Fragonard,* Paris 1889, p. 316; H. Pannier, *Catalogue manuscrit des dessins, aquarelles, pastels par J. H. Fragonard dans les Ventes publiques de 1770 à 1905,* no. 67; T. Leclère, *Hubert Robert et les paysagistes français du XVIIIe siècle,* 1913, pp. 67–105; Ch. Martine, *Dessins de Maîtres Anciens,* Vol. VI:

Fragonard, 1927, no. 13, Pl. 13; *Catalogue des collections Dutuit*, 1925, no. 1011; P. Guimbaud, *Fragonard*, Paris 1947, p. 8 (repr.).

Exhib.: Les Artistes français en Italie, Arts Décoratifs, Paris 1934; Petit Palais, Zürich 1947, no. 72 (repr.), no. 452; *Landscape in French Art*, R.A., London 1949–50, no. 419; *Het Franse Landschap*, Amsterdam 1951, no. 167.

Certainly drawn during the artist's visit to Italy in 1773–4.

Lent by the Palais des Beaux-Arts de la Ville de Paris.

67. LA FÊTE A SAINT CLOUD. In the centre of the composition, a fountain with a column surmounted by sculpture. On the left, a banner carried in a procession, and in the foreground women fighting. In the right foreground, three women and a man; behind, the booths and tents of the fair. In the background a church steeple.

Chinese ink wash, 340 × 430 mm. (13⅜ × 17 in.).

Coll.: Baroness de Ruble; D. David-Weill.

Lit.: R. Portalis, *Honoré Fragonard*, 1889, no. 301; Henriot, *Catalogue de la Collection David-Weill*, p. 141 (repr.); Ch. Martine, *Dessins de Maîtres Anciens*, Vol. VI: *Fragonard*, 1927, no. 45, Pl. 45.

Exhib.: Les Chefs d'œuvre de collections privées françaises récuperées en Allemagne, Paris 1946, no. 120; *Het Franse Landschap*, Amsterdam 1951, no. 170.

Lent by a private collector, Holland.

68. CHILDREN DANCING IN A PARK. At the foot of some steps, two children dance whilst other children look on. Towards the right, a group of people reclining on the ground, and orange trees in tubs. On the left, a vase of flowers. In the background, women with parasols and, towards the centre, trees and a fountain.

Chinese ink wash, very lightly heightened in water-colour, 340 × 425 mm. (13⅜ × 16¾ in.).

Coll.: Baroness Maudrant; D. David-Weill.

Lit.: Henriot, *Catalogue de la collection David-Weill*, no. 125; Ch. Martine, *Dessins de Maîtres Anciens*, Vol. VI: *Fragonard*, 1927, no. 47, Pl. 47.

Exhib.: French Art, R.A., London 1932, no. 788 (Comm. Cat. no. 684); *Chefs d'œuvre des collections privées françaises récupérées en Allemagne*, Paris 1946, no. 120; *Het Franse Landschap*, Amsterdam 1951, no. 171, Pl. 34 (under the wrong title *Fête à St. Cloud*).

Lent by a private collector, Holland.

69. PORTRAIT OF MARGUERITE GÉRARD, THE ARTIST'S SISTER-IN-LAW. [Plate XIa.] Bust-length, three-quarters to the left, the head full face, a ribbon in her curly hair. Her penetrating look enlivens her fine face.

Bistre wash over a black chalk sketch, 185 × 130 mm. (7¼ × 5⅛ in.).

Coll.: Pâris. Inventory no. D.2945.

Lit.: *Catalogue de la Bibliothèque de M. de Pâris,* 1821, no. 389; Castan, *Catalogue du Musée de Besançon,* 1886, p. 210, no. 607; H. Bouchot, *Revue de l'Art Ancien et Moderne,* Vol. XIX, p. 203; Ch. Martine, *Dessins des Maîtres français,* Vol. VI: *Fragonard,* 1927, no. 32, Pl. 32; M. Feuillet, *Les Dessins des Fragonard et d'Hubert Robert de . . . Besançon,* Paris 1926, no. 2, Pl. 2; A. Chudant, *Catalogue des Peintures et Dessins du Musée de Besançon,* 1929; J. Magnin, *Les Dessins du XVIIIe siècle au Musée de Besançon,* 1929, p. 29; J. Bouchot-Saupique, 'Le Portrait dessiné français', in *Les Arts Plastiques,* nos. 11–12, Nov.–Dec. 1949, p. 434, Fig. 221; ibid., 'Les Maîtres français de Fouquet à Cézanne', in *Art et Style,* 1950, no. 14, Pl. 23b.

Exhib.: *Retrospective des Arts en Franche-Comté,* Besançon 1906, no. 168; *Chardin et Fragonard,* Paris 1907, supplement no. 263; *Chefs d'œuvre des Musées de Province,* Second Exhibition, Musée Carnavalet, Paris 1933, no. 151; *Chefs d'œuvre du Musée de Besançon,* Besançon 1946–7, no. 100; *Le Dessin français de Fouquet à Cézanne,* Brussels, Rotterdam, Paris 1949–50, no. 86, Pl. 42; *Les plus beaux dessins de la collection Pâris au Musée de Besançon,* Besançon 1951.

This portrait was incorrectly thought to be that of Madame Fragonard. There are other portraits of Mlle Gérard, drawn by Fragonard, amongst which is one half-length, three-quarter view, wearing a straw hat, with flowers and ribbons (black chalk, heightened with wash and pastel, 170×240 mm. [6¾×9½ in.]), which was formerly in the collections of the Baroness de Ruble and of A. Beurdeley (Beurdeley Sale, 13–15 March 1905, lot 75) and is now in the Ernest Cognacq Collection. Another portrait (chalk, circular, diameter 125 mm. [4⅞ in.]) shows her in profile to the left, her hair curled under a high hat; this was in the Huot-Fragonard Sale, 1876, with a portrait of Mme Fragonard. This drawing was bought later by M. Camille Groult.

Lent by the Musée de Besançon.

70. HEAD OF A SMALL GIRL. The head of a small girl wearing a frilly bonnet, inclined towards her right shoulder, seen almost full face, with a malicious smile.

Three coloured chalks, 210×190 mm. (8¼×7½ in.).

Coll.: Pâris; bequeathed in 1819 to the Bibliothèque de Besançon; transferred to the Museum.

Lit.: R. Portalis, *Honoré Fragonard,* Paris 1889, Vol. II, p. 300; P. de Nolhac, *H. Fragonard,* 1918, p. 82; H. Bouchot, *Revue de l'Art Ancien et Moderne,* no. XIX, p. 203; Ch. Martine, *Dessins de Maîtres Anciens,* Vol. VI: *Fragonard,* 1927, no. 30, Pl. 30; M. Feuillet, *Les Dessins de Fragonard et d'Hubert Robert de . . . Besançon,* Paris 1926, no. 3, Pl. 3; A. Chudant, *Catalogue des Peintures et Dessins du Musée de Besançon,* 1929, no. 96; J. Magnin, *Les Dessins du XVIIIe siècle au Musée de Besançon,* 1929, p. 24.

Exhib.: *Rétrospective des Arts en Franche Comté,* Besançon 1906, supplement no. 167; *Chardin et Fragonard*, Paris 1907, supplement no. 262; *Chefs d'œuvre du Musée de Besançon*, Besançon 1946–7, no. 102.

Lent by the Musée de Besançon.

71. SMALL GIRL, SEATED. A small girl, seated on the ground, her legs concealed under her skirt, facing three-quarters to the left.

Red chalk, 385 × 290 mm. (15⅛ × 11⅜ in.).

Coll.: Inventory no. D.2939.

Lit.: R. Portalis, *Honoré Fragonard*, 1889, p. 300; M. Feuillet, *Les Dessins de Fragonard et d'Hubert Robert de ... Besançon*, Paris 1926, no. 9, Pl. 9; A. Chudant, *Catalogue des Peintures et Dessins du Musée de Besançon*, 1929, no. 98; J. Magnin, *Les Dessins du XVIIIe siècle au Musée de Besançon*, 1929, p. 24.

Lent by the Musée de Besançon.

72. YOUNG GIRL SEEN FROM THE BACK. [Plate IXa.] Standing among grasses, a young girl in a satin dress, seen from the back.

Signed bottom left: *Fragonard*

Red chalk, 370 × 250 mm. (14⅝ × 9⅞ in.).

Coll.: Lazare Belot; bequeathed to the Musée d'Orléans in 1872.

Exhib.: *Chefs d'œuvre des Musées de province*, First Exhibition, Orangerie, Paris 1931, no. 89; *Dessins de Fragonard*, Galerie J. Seligman, Paris 1931, no. 44; *Meisterwerke aus Frankreichs Museen*, Albertina, Vienna 1950, no. 119.

Lent by the Musée d'Orléans.

PAUL GAUGUIN

Paris 1848–Dominique 1903

The first part of Gauguin's life does not appear to prepare him for a career as an artist; after a childhood partly spent in Peru, and after having made some sea voyages as an apprentice in his youth, he settled down in Paris, entered a stockbroker's firm in 1871 and married in 1873. But if he took to painting late, he gave himself up to it with unrestrained zeal, and in 1883 he broke with his business and his family to devote himself entirely to art. First he joined with the Impressionists in their struggles, but separated from them in 1886 and in Brittany developed his art of 'synthetism', of juxtaposing pure colours within hard lines ('Le Christ jaune', 'La Lutte de Jacob', 1889–90). Driven by dissatisfaction, and a desire to find a world still young, he led a haughty and restless life as a wanderer. After a stay in Martinique in 1887, he went to the Pacific Ocean in 1891, where his art reached its full development and monumental grandeur. His great composition, 'D'où venons-nous? que sommes-nous? où allons nous?' (1898) expresses his artistic creed and is one of the peaks of nineteenth-century painting.

73. THE WOOD-GATHERER. A peasant girl in a green bodice and blue petticoat, seen full face, stoops forward to pick up wood.

Pastel drawing, 457×375 mm. (18×14¾ in.).

Exhib.: French Art, R.A., London 1932, no. 988 (Comm. Cat. no. 843); *Chefs d'œuvre de l'Art français*, Paris 1937, no. 651.

A work of the painter's second Breton period, 1888–9.

Lent by the Earl of Sandwich.

74. TAHITIAN GIRL. Naked, with her hair loose, she stands against a landscape background. With her right hand she picks a flower, her left arm is bent across her body.

Gouache, 400×320 mm. (15¾×12⅝ in.).

Exhib.: Les Chefs d'œuvre du Musée de Grenoble, Paris 1935, no. 314; *French Painting from David to Lautrec*, Metropolitan Museum, New York, no. 147; *French Art*, Museum of Fine Arts, Chile, May–June 1940, no. 235.

Lent by the Musée de Grenoble.

THÉODORE GÉRICAULT Rouen 1791–Paris 1824

Pupil of Carle Vernet (1808), and of Guérin (1810), Géricault's passionate nature was opposed to any form of academic teaching. His drawings dating from his voyage to Italy (1816–17) express the simple vision of a sculptor, who sees by masses and models his forms by means of light, and of a dynamic force, which heralds 'the return of baroque violence'. The 'Raft of the Medusa' (1819) forms the climax of his student years. His stay in England (1820–22), where he came under the influence of the water-colourists, led him to lighten his palette and inspired him with new subjects: studies of thoroughbreds, Epsom races, and scenes from English daily life, from which he made a set of lithographs which appeared in London in 1821.

He died at the age of thirty-three, as the result of a riding accident. His dramatic imagination and the violence of his genius had a profound influence upon Delacroix, who was his friend and who wrote in 1824 'the death of the worthy Géricault must be reckoned among the greatest misfortunes which art has suffered in our time'.

75. KLÉBER AT ST. JEAN D'ACRE. On foot, seen from the front, in full uniform, Kléber throws himself into the fray with his sabre aloft, leading his soldiers onward. In the background on the right, through the smoke, on a ladder placed against the walls of the besieged city, is visible a soldier supporting a wounded man.

Signed bottom left, in pen and ink: *Géricault*

Black chalk, sepia wash, water-colour and white gouache on brownish paper, 295×225 mm. (11⅝×8⅞ in.).

Exhib.: Géricault, Galerie Charpentier, Paris 1924, no. 51; *Chefs d'œuvre des Musées de Province*, Second Exhibition, Musée Carnavalet, Paris 1933, no. 153; *Deux siècles de gloire Militaire*, Arts Décoratifs, Paris 1935.

Dating from 1812–15, a period when the artist, under the stimulus of the heroic climate of the time, showed a preference for military subjects. There are four preparatory pen sketches in the Aylies Collection connected with this composition (exhib. Galerie Charpentier, 1924, no. 50).

Lent by the Musée de Rouen.

76. THE MARCH OF SILENUS. In an opening Silenus and his followers advance. Dancing Fauns and half-naked Bacchantes surround the god, crowned with vine leaves, astride on a donkey.

Black chalk and bistre wash on yellow paper, heightened with gouache, 210×280 mm. (8¼×11 in.).

Coll.: Camille Marcille; bt. at the Marcille Sale by M. Lesourd, who bequeathed it to the Musée d'Orleans.

Lit.: Ch. Clément, *Géricault*, Paris 1867, no. 82; G. Oprescu, *Géricault*, Paris, 1927, p. 57.

Exhib.: Géricault, Galerie Charpentier, Paris 1924, no. 78; *Géricault*, Galerie Bernheim, Paris 1937, no. 115.

Characteristic drawing of the period of his visit to Italy (1816–17). There is another drawing of the same subject and in the same technique in the Chevrier-Marcille Collection (Clément, op. cit. no. 812; exhib. Galerie Charpentier, 1924, no. 77).

Lent by the Musée d'Orleans.

77. THE MURDER OF FUALDÈS. Under a stormy sky, some men carry the body of Fualdès, wrapped up in a sheet; on the left, one of the murderers walks in front of the group and points to the river; in the foreground, behind a rock, a kneeling man appears to be hiding and watching the scene.

Sepia wash, 215×290 mm. (8½×11⅜ in.).

Coll.: Lehoux.

Lit.: Catalogue de la collection Wicar, Lille 1885, no. 1395; Ch. Clément, *Géricault*, 1867, no. 165; Duc de Trévise 'Géricault peintre de l'actualité', *Revue de l'Art Ancien et Moderne*, May 1924, pp. 297–308; P. Courthion, *Géricault raconté* *par lui-même et ses amis*, Geneva 1947, p. 186; Klaus Berger, *Géricault Drawings*, New York 1946, nos. 45–6; Huyghe et Jacottet, Pl. 23.

Exhib.: Meisterwerke aus Frankreichs Museen, Albertina, Vienna 1950, no. 162.

Fualdès, *procureur impérial* at Rodez, was dismissed in 1814, re-appointed during the Hundred Days, and dismissed again at the Restoration. He was living in retirement at Rodez when he was murdered by ten men, 10 March 1817. The violence of the crime, and the two dramatic trials which took place in August 1817 and in March 1818, greatly stirred public opinion. About 1819, Géricault thought about using this historical event as the subject for a large composition, the same size as the 'Radeau de la Méduse', and carried out a number of drawings. (Cf. four drawings of this series given by Géricault to Mlle Constantin, niece of Prud'hon, which were in the collection of the Duc de Trévise, and a fifth in the Musée de Rouen.)

Lent by the Musée de Lille.

78. THE COALMAN. [Plate XIV.] On the left, a man in a smock seen from the back, puts a sack into a cart; on the right, two bridled percherons, one, three-quarters view from the right with head lowered, the other seen from behind.

Bottom right, stamp of the École des Beaux-Arts (Lugt. 829).

Black chalk, 270 × 360 mm. (10⅝ × 14¼ in.).

Coll.: Armand Valton; bequeathed by Mme Valton to the École des Beaux Arts, 1908. Inventory no. 34959.

Lit.: L. Marotte and Ch. Martine, *Dessins de Maîtres anciens*, Vol. VIII: *Th. Géricault*, 1928, no. 33 (repr.).

Exhib.: Géricault, Galerie Charpentier, Paris 1924, no. 222; *David, Ingres, Géricault*, École des Beaux-Arts, Paris 1934, no. 110.

Drawn during Géricault's stay in England in connection with the subjects for a set of twelve lithographs, known as the 'Série Anglaise' (London 1821). Compare the lithograph 'Les Boueux'.

Lent by the École Nationale Supérieure des Beaux Arts, Paris.

79. STUDY OF A NUDE WOMAN. She is standing, seen in profile to the right, with her arms above her head, tying up her hair. Landscape background.

Black lead with sepia and indigo wash, 198 × 130 mm. (7¾ × 5⅛ in.).

Verso: a sketch in pen and sepia, two soldiers, one naked wearing a helmet, walking to the right carrying a man's body.

Lit.: Huyghe et Jacottet, Pl. 20

Exhib.: Géricault, Galérie Charpentier, Paris 1924, no. 90.

Lent by the Musée de Rouen.

CLAUDE GILLOT Langres 1673–Paris 1722

Gillot derives directly from Callot, and whilst he never attains the breadth of the latter artist, he has nevertheless his zest and imagination, and shares his quickness of eye and vivacious line. Pupil of J. B. Corneille, he practised painting, engraving and illustration. He enjoyed a certain reputation, and was commissioned to design scenery and costumes for the grand opera. He specialized in sketches of street and stage scenes, particularly of the Italian Comedy, which acted at the Hôtel de Bourgogne from 1695 to 1697. His influence on Watteau, who was his pupil, was considerable. His style is full of fantasy and spontaneity, but remains somewhat artificial.

80. THEATRICAL SCENE: LA MORT DE MAÎTRE ANDRÉ. [Plate VIIIb.] In a street, Harlequin, seen from the front, wearing three superimposed hats, is dancing, making a gesture as though playing a flute. To either side of him are two men making ballet steps. Slightly behind, to the right, are two women in attitudes of surprise, emerging from a house. Buildings and trees in the background.

Bottom right: the figure *16*.

Red chalk, pen and bistre wash, 159×215 mm. (6¼×8½ in.).

Coll.: Mariette (Sale no. 1259). Louvre Inventory no. 26751.

Lit.: B. Populus, *Claude Gillot* (1673–1722), *Catalogue de l'œuvre gravé*, Paris 1930, no. 344; Guiffrey et Marcel, Vol. VI, no. 4194 (repr.); J. Poley, *Claude Gillot, Leben und Werk*, Würzburg 1938; D. Sutton, *French Drawings of the 18th century*, London 1949, Pl. LXI.

The subject of this drawing—which was engraved by Huquier in *Livres de Scènes comiques inventées par Gillot*—is taken from Act II, Scene I of *La Fausse Coquette*, a comedy first played by the Italian Comedians in 1694. Gillot probably made his drawing after a later performance, between 1710–15. Under the engraving are the following lines:

La mort de maître André pour nous si formidable
Nous cause une douleur juste sans contredit.
Pensons-y bien, Amis, quel hôte, quelle table,
Où retrouver ailleurs de bon vin à crédit?

There was a contemporary play of a similar name, *Le Tombeau de Maître André*, after which Gillot also made drawings which are also in the Louvre.

Lent by the Musée du Louvre.

ANNE-LOUIS DE GIRODET-TRIOSON Montargis 1747–Paris 1824.

His work has the complexity and twofold charm to be found in periods of transition. Pupil of David, a believer in pure outline, Girodet interests us by his curious mind, ever open to new ideas, and by his sensibility, which presages the romantic movement. *Prix de Rome* in 1789, he submitted 'The Sleep of Endymion' (1791) a work which evokes an antiquity softened by the spirit of Correggio, and far removed from severe neo-classical ideals.

The movements which affected literature in his time found an echo in his work; he was one of the first artists to illustrate Ossian, in his decorations for Malmaison (1801), and Chateaubriand inspired his celebrated 'Funeral of Atala' (1814). The symbolism contained in some of his compositions and his figures are sometimes reminiscent of William Blake, who was his contemporary.

81. THE JUDGEMENT OF MIDAS. To the left, Apollo plays his lyre and charms into sleep the figures stretched out around him; in the centre, the young Cupid and Bacchus who enarms Ariadne, proffer the crowns of victory to the musician god. To the right are Silenus asleep on the ground, Midas, howling with dismay at the discovery of his asses' ears, and the jealous Pan slipping away. In the background, an ass emerging from a wood and a group of young women.

Pen and ink over traces of black chalk, washed with bistre and Chinese ink, heightened with white, on two pieces of paper stuck together, 302 × 500 mm. (11⅞ × 19⅝ in.).

Verso: a pencil sketch representing Bacchus crowning Apollo, and the ink inscription: *A la fabrique de tabac, rue Montmartre.*

Coll.: Paul Becquerel, grand-nephew of Girodet; Paul Becquerel Sale, 1922; acquired by the Louvre. Inventory no. R.F. 5346.

Exhib.: Jeunesse des Romantiques, Maison de Victor Hugo, Paris 1927, no. 889; *Les artistes français en Italie*, Arts Décoratifs, Paris 1934, no. 505; *Gros, ses amis, ses élèves*, Orangerie, Paris 1936, no. 624; *Dessins français du Musée du Louvre*, Berne 1948, no. 69; *Dessins français de Fouquet à Cézanne*, Brussels, Rotterdam, Paris, 1949–50, no. 118.

Mythological composition of a singular complexity, very characteristic of Girodet, and recalling the Alexandrian taste of the last years of the eighteenth century.

Lent by the Musée du Louvre.

HENRI DE GISSEY Paris 1612(?)–1673

Both engineer and draughtsman, he was appointed in 1654 *Dessinateur ordinaire du Cabinet du Roi* and entrusted with the management of the court entertainments, festivities and amusements. He showed his taste and originality in his costume-designs for the noblemen who took part in the ballets and festivals, in which the young King took such pleasure. It was especially in the magnificent *Carrousel* of 1662 that he showed all the resources of his brilliant imagination. He was made a member of the Academy in 1663 and died ten years later.

82. LOUIS XIV AS APOLLO. Facing, the King, wearing a diadem with aigrettes above his long wig, and a short but elaborate costume, his arms extended, makes a ballet step, his right foot forward and his left slightly raised.

Inscribed at the bottom: *APOLLON LE ROY.*

Water-colour, heightened with gold, on vellum, 295×216 mm. (11⅝×8½ in.)

Coll.: Royal Library, Windsor Castle, no. 13071.

Lit.: Celler, *Les Décors, les costumes et la mise en scène au XVIIe siècle*, pp. 90–95; Bapst, *Essai sur l'histoire du Théâtre*, 1893, p. 239; Blunt, no. 72, repr. as frontispiece.

In the *Ballet de la Nuit*, performed in 1653, Louis XIV appeared as Apollo, in a costume designed by Stefano della Bella (drawing now in the Bibl. Nat., Paris). The present drawing however corresponds to the description given by Celler (op. cit.) of the King's costume in the ballet *Les Noces de Thétis et de Pelée*, given at the Petit Bourbon Theatre, 26 January 1654, of which a drawing exists in the volume of the libretto in the Institut de France (cf. H. Prunières, *Œuvres complètes de F. B. Lully; Les Ballets*, 1931). The costume is the same in the two drawings, though the pose is slightly different. Three names are inscribed under the engravings illustrating the volume *Les Noces de Thetis et de Pelée*, published in 1654: *Francart del./I. Torelle in./L. Silvestre fecit*. Torelli was the inventor of the machines, Francart probably made the designs under Torelli, and Silvestre was the engraver. Henri Gissey however was in 1654 *dessinateur ordinaire du Cabinet du Roi* and in charge of the dress designing for the Royal ballets, and it is likely that this drawing is from his hand.

Lent by His Majesty The King.

FRANÇOIS MARIUS GRANET Aix-en-Provence 1775–1849

Pupil first of Constantin at Aix, in 1797 he entered the studio of David; but he developed his art independently in Italy, where he found his friend Ingres, who painted a fine portrait of him (Musée d'Aix). An intimate painter, he tried to evoke the peaceful atmosphere of ancient cloisters and convent interiors. He expressed himself most successfully in water-colour. He observes the changes of light and notes them with such subtlety, that he can be regarded as the precursor of the landscape painters at the end of the century. He left his paintings and an important collection of works of art to the Museum, which bears his name, in his native town.

83. ENTRANCE TO THE PARK AT VERSAILLES BY THE ORANGERIE: SNOW SCENE. In the foreground, a terrace on the left ending in railings, a cart on the road. In the background a wood in a mist, with a group of houses on the left.

Inscribed at the bottom, in pen: *A Versailles, le 18 décembre 1840.*

Water-colour, 220 × 354 mm. (8⅝ × 14 in.).

Coll.: Louvre Inventory no. 26871.

Exhib.: Art et Histoire, Geneva 1937; *Rétrospective Granet*, Atelier Delacroix, Paris 1949.

Lent by the Musée du Louvre.

HUBERT FRANÇOIS BOURGUIGNON, called GRAVELOT Paris 1699–1773

Draughtsman and engraver, he was first the pupil of Restout, then of Boucher. He went to England in 1732, summoned by an engraver named Dubosc, and lived there until 1747, producing a great number of illustrations. Gainsborough was amongst his pupils. He illustrated the novels *Pamela* and *Tom Jones*. On his return to Paris, he drew *genre* subjects with great delicacy, but slowly abandoned engraving as his sight weakened. He illustrated Voltaire, Rousseau and Marmontel, but his *Boccaccio* is regarded as his masterpiece.

84. THE READING. A young man seated in the foreground, surrounded by young women, is reading a book. Behind him, towards the left, is a young woman standing. To the right, a girl seated at a table with three standing figures behind her.

Bottom right, mark of the Gatteaux Collection.

Black chalk, with some touches of white chalk, squared in red chalk, 297 × 448 mm. (11¾ × 17⅝ in.).

Coll.: E. Gatteaux; presented to the Louvre in 1878. Inventory no. R.F.1089.

Lit.: Guiffrey et Marcel, Vol. VI, no. 4535 (repr.).

Exhib.: Le dessin français dans les collections du XVIIIe siècle, Gazette des Beaux

Arts, Paris 1935; *L'Art français au XVIIIe siècle*, Copenhagen 1935, no. 382; *Le Costume*, Musée Galliéra, Paris 1938.

Lent by the Musée du Louvre.

JEAN-BAPTISTE GREUZE Tournus 1725–Paris 1805

A talented draughtsman, Greuze entered the studio of the painter Grandon at Lyons. He went to Paris, and from his first painting one senses a reaction against the decorative art of Boucher. This canvas, 'The Father Reading the Bible to His Family', had a resounding success. An Associate of the Academy in 1755, Greuze went to Italy with the Abbé Gougenot. On his return to Paris, his painting, 'The Village Bride', exhibited at the Salon in 1761, was so popular that it was reproduced as a *tableau vivant* in the *Noces d'Arlequin* at the Italian Theatre. Annoyed at having been made an Academician in 1769 as a painter of genre subjects, and not, as he had wished, as an historical painter, he stopped exhibiting in the Salon until the Revolution. The 'philosophers', especially Diderot in his *Commentaires des Salons*, praised the noble and moralizing style of Greuze, who also expressed the sentimentality fashionable at this period. The realism, gracefulness, and psychological insight which appear in his portraits, place him in the great line of French portrait painters, and in this art, his sensibility is closely akin to that of the contemporary English painters.

Greuze's drawing is brilliant and powerful, whilst in red chalk his work is characterized by its bold modelling.

85. HEAD OF A YOUNG GIRL. [Plate x.] Full face, wearing a cap, her head inclined towards her left shoulder.

Three coloured chalks, 342 × 262 mm. (13½ × 10¼ in.).

Coll.: Probably Mariette. Albertina Inventory no. 12771.

Lit.: Basan, *Catalogue de la Collection Mariette*, 1775, no. 1263; C. Mauclair, *J. B. Greuze*, 1906, p. 8; J. Martin, *L'œuvre de J. B. Greuze*, 1908, p. 11, no. 136, cat. no. 1498; Schönbrunner-Meder, Vol. III, Pl. 289; J. Meder, *Handzeichnungen französischer Meister in der Albertina*, Vienna 1922, Pl. 21; Gradman, *Französische Meisterzeichnungen des 18 Jahrhunderts*, Bâle 1949, p. 26, Pl. 40.

Exhib.: French Art, R.A., London 1932, no. 1016 (Comm. Cat. no. 695, Pl. CLXXVIII); *Dessins Français*, Paris 1935, no. 209; *Chefs d'œuvre de l'Art français*, Paris 1937, no 549; *Meisterwerke aus Wiener Museen*, Zürich 1946–7 no. 158; *Meisterzeichnungen von der Gotik bis zur Gegenwart*, Albertina, Vienna 1949, no. 159; *Cent cinquante Chefs d'œuvre de l'Albertina de Vienne*, Bibl. Nat., Paris 1950, no. 147; *Meisterwerke aus Frankreichs Museen*, Albertina, 1950, no. 110.

This study was used by the artist for the painting 'The Spoilt Child' in the Salon of 1765 (formerly in the possession of the Duc de Praslin), engraved by Maloeuvre in 1772.

Lent by the Staatliche Graphische Sammlung Albertina, Vienna.

86. THE NURSE. At the foot of a bed in a room, a young woman is seated on a chair, feeding a child in a cradle. At her feet lies a cat; towards the left, an opening leading to another room.

Right and left, marks of the Vivant-Denon and His de la Salle Collections. Red chalk and Chinese ink wash, 254×316 mm. (10×12½ in.)

Coll.: Vivant-Denon; His de la Salle; presented to the Louvre in 1878. Inventory no. R.F.783.

Lit.: Both de Tauzia, *Notice des Dessins de la collection His de la Salle, exposés au Louvre*, Paris 1881, no. 262; Guiffrey et Marcel, Vol. VI, no. 4540 (repr.).

Lent by the Musée du Louvre.

JEAN ANTOINE BARON GROS Paris 1771–Meudon 1835

In 1785, Gros entered the studio of David, who formed his style; he left in 1793 for Italy, which was in a state of wild enthusiasm over the victories of Bonaparte. In a brilliant sketch, he painted the head of the victor of Arcola, and thereafter followed closely the rise of his hero. Gros' character fitted him to be the painter of the Napoleonic epic, he had feeling for light and movement, and his 'Pestiférés de Jaffa' (1804), by its bold technique and its pathos, opened the way for the romantics. 'Paintings are not made on Spartan principles,' he said, and he applauded the early careers of Géricault and Delacroix. But it was not without compunction that he gave way to his heroic enthusiasm, and he stayed faithful to his old master, David, who from his exile, entrusted him with the direction of his studio. The Restoration inspired him to further fine canvases: 'Louis XVIII leaving the Tuileries' and 'The Disembarkation of the Duchess of Angoulême', but the first signs of the romantic movement and his own irresolution killed him. Distracted between his teaching and his art, conscious of the criticisms levelled against his last compositions, Gros drowned himself in the Seine at Meudon on 25 June 1835.

87. (*a*) PORTRAIT OF MAXIMILIEN ROBESPIERRE. Head only, in profile to the left.

Inscribed in pen: *L'Infâme Robespierre*, and in black lead: *très ressemblant, dessiné par Gros.*

Black lead and pen and ink, 45×32 mm. (1¾×1¼ in.).

Coll.: G. Cain; given by M. Cain to the Musée Carnavalet in 1910.

Exhib.: Gros, ses amis, ses élèves, Petit Palais, Paris 1936, no. 407; *La Révolution française,* Musée Carnavalet, Paris 1939, no. 848; *Trois siècles de dessin parisien,* Musée Carnavalet, 1946, nos 163–5.

(*b*) A MEMBER OF THE CONVENTION. Bust-length, in profile to the right.

Inscribed in black lead: *Un ami de Robespierre.*

Black lead, 122 × 82 mm. (4¾ × 3¼ in.).

(*c*) A MEMBER OF THE CONVENTION. Head only, in profile to the left.

Inscribed in black lead: *Autre ami de Maximilien.*

Black lead, 73 × 54 mm. (2⅞ × 2⅛ in.).

Lent by the Musée Carnavalet, Paris.

88. FLEEING TURKS. A battalion of Turkish cavalry, charged by an unseen enemy on the left, is retiring in disorder towards the right. In the foreground among the dead and wounded, a Turk is fleeing, dragging a horse by the bridle.

Bottom right, in pen, the number: 19.

Black chalk, 607 × 470 mm. (23⅞ × 18½ in.).

Coll.: Acquired by the Louvre in 1851 from Auguste Debay. Inventory no. 27,027.

Lit.: Reiset, no. 778; Tripier Lefranc, *Gros,* Paris 1880, p. 664; Guiffrey et Marcel, Vol. VI, no. 4615 (repr.); P. Lavallée, *Le Dessin français,* Paris 1948.

Exhib.: Deux siècles de gloire militaire, Arts Décoratifs, Paris 1935, no. 764; *Gros, ses amis, ses élèves,* Orangerie, Paris 1936, no. 419; *Delacroix et l'Orientalisme,* Atelier Delacroix, Paris 1951, no. 69.

Study intended for 'The Battle of Nazareth', the sketch for which is in the Musée de Nantes. A resolution of the Consuls, published at the beginning of An IX, threw open to competition the subject of 'The Battle of Nazareth'. (On 8 July 1799, at Nazareth, Junot at the head of 500 men had defeated 6,000 Turks.) Gros was unanimously proclaimed the prizewinner on 8 December 1801. He had begun blocking in the main lines of his composition in full scale when he was ordered by Vivant-Denon to suspend work.

Lent by the Musée du Louvre.

CONSTANTIN GUYS Flushing 1802–Paris 1892

Guys and Gabriel de Saint-Aubin, who both confined themselves to drawing, are together the wittiest chroniclers of their age. Guys travelled untiringly through Europe—from London to Istambul—

observing the fugitive brilliance of festivals, military parades and balls, as well as ugliness and the strange life of the underworld. In 1823, he took part in the war of Greek Independence, at the same time as Lord Byron. In 1848, he became correspondent of the *Illustrated London News*, and reported brilliantly on the Crimean War (1853–5). Baudelaire devoted a fine essay on him, in which he analysed his art: 'He is seeking something which can be called modernity, he strives to extract from fashion the poetry of history, and to draw an eternal art from passing events'. He died in misery in Paris in 1892, and his first exhibition took place three years after his death.

89. THE FORCING OF THE GATES AT THE CHÂTEAU D'EU. In the background, in a park, the Château; in the foreground in front of the railings a group of spectators. In the centre, the authorities and soldiers, and three workmen in the act of forcing the gates. Horsemen to the right.

Inscribed bottom right in pen: *The authorities forcing the entrance of the Château d'Eu.*

Pen and water-colour, 247 × 395 mm. (9¾ × 15½ in.).

Exhib.: Constantin Guys, Arts Décoratifs, Paris 1937, no. 386.

The Château d'Eu (Seine-Inférieure), former residence of Henri de Guise and of Mlle de Montpensier, was remodelled from top to bottom by the architect Fontaine on the orders of Louis Philippe. It was pillaged at the time of the 1848 Revolution, when the property of the House of Orleans was seized.

Lent by the Musée des Arts Décoratifs, Paris.

JEAN AUGUSTE DOMINIQUE INGRES Montauban 1780–Paris 1867

Coming to Paris from Languedoc, he entered in 1796 the studio of David, and obtained the *grand prix de Rome* in 1801. From quite young, Ingres shows himself in his portraits—of the Rivières and of the Forestier family—as having a distinct individuality. In 1806 he left France for Italy, where he stayed eighteen years, working hard; this stay confirmed him in his artistic aims, which were expressed in his 'Grande Odalisque' (1814) and in an admirable series of portraits, both painted and drawn. The success of 'The Vow of Louis XIII' at the Salon in 1824 brought Ingres back to Paris. A member of the Institut, he opened a studio, which he wished to make primarily a school of drawing, and became the opponent of the romantics against whom he never ceased to fight. The attacks against his obstinacy and intolerance over 'The Martyrdom of Saint Symphorian' in 1834, decided him to leave for a time 'his ungrateful country'. During his second stay in Rome (1835–41) as Director of the French Academy, he painted 'Stratonice' and 'L'Odalisque à l'Esclave'. He came back to Paris as the unrivalled master, exercised his dictatorship over the Academy and the École des Beaux Arts, and worked without ceasing until his death. At the age of eighty he painted the 'Bain Turc' (1859). The purity of line in his nudes and the deep insight shown in his portraits make Ingres an outstanding draughtsman.

90. THE MONTAGU SISTERS. [Plate XVIII.] Two little girls in beribboned bonnets and wearing tartan shawls stand full face, the eldest with her arm round the shoulders of the younger on her right. In the background, slight indications of Roman buildings.

Signed bottom right: *Ingres del. Rome 1815*.

Black lead, 357×287 mm. (14×11¼ in.).

Coll.: Earl of Sandwich; Leverton Harris, 1913.

Lit.: C. H. Collins Baker, *Burlington Magazine*, Vol. XXIII (1913), p. 193 (repr.); 'Ingres', special number of *La Renaissance*, 1930, p. 232 (repr.); *Vasari Society*, 2nd series, Vol. XIII (1932), Pl. XII; L. Venturi, *Peintres Modernes*, Paris 1941, p. 99, Fig. 57; B. Degenhart, *Europäische Handzeichnungen*, Zürich 1943, Pl. CXL; Huyghe et Jacottet, Pl. X; J. Alazard, *Ingres et l'Ingrisme*, Paris 1950, Pl. XXXV.

Exhib.: Burlington Fine Arts Club, London 1917, no. 57; *French Art*, R.A., London 1932, no. 885 (Comm. Cat. no. 862, Pl. CLXXXVI); *Chefs d'œuvre de l'Art français*, Paris 1937, no. 668; *Le Dessin français de Fouquet à Cézanne*, Brussels, Rotterdam, Paris, 1949–50, no. 130 (repr.)

One of the most perfect of the portraits done by Ingres during his first stay in Rome. About 1815 he drew many English people there —Lord and Lady Glenbervie, the Earl of Guildford, the Hon. F. S. Douglas, etc. The two sisters in this drawing were the daughters of the sixth Earl of Sandwich: the elder, Harriet Mary, married the second Lord Ashburton in 1823 and died in 1867; the second, Catherine Caroline, became in 1831 the wife of the diplomat and writer Count Alexandre Walewski, but was to die three years later.

Lent by the Viscount Hinchingbrooke, M.P.

91. PORTRAIT OF AUGUSTE-MATHIEU PANSERON. Bust length, turned towards the left but full face, his hair in disorder, his violin and bow in his hands.

Signed and dated bottom right: *Ingres à son ami Panseron, Rome 1819*

Black lead, 203×152 mm. (8×6 in.).

Coll.: Presented to the Musée Carnavalet by Colonel Batbedat, grandson of Panseron.

Lit.: *Musée Carnavalet, Guide*, Paris 1932, p. 68.

Exhib.: *Ingres et ses élèves*, Galerie Seligman, Paris 1934, no. 24; *Ingres, Delacroix*, Petit Palais, Paris 1936, no. 9; *Trois siècles de Dessin parisien*, Musée Carnavalet, Paris 1946, no. 179 (repr.); *Paris et la vie Parisienne*, Vienna, Berne 1950, no. 101.

Portrait of A.-M. Panseron (1795–1869) composer and Professor at the Conservatoire, drawn during Ingres' first stay in Rome.

Lent by the Musée Carnavalet, Paris.

92. THE LAZZARINI FAMILY. Mme Lazzarini is seated on the left, her little girl behind her, leaning forward against her knees; M. Lazzarini is standing on the right.

Signed bottom right: *Ingres à Monsieur Lazzarini. Florence 1822.*

Black lead, 288 × 209 mm. (11⅜ × 8¼ in.).

Coll.: Acquired by the Louvre in 1880.

Lit.: H. Lapauze, *Ingres, sa vie et son œuvre*, Paris 1911, p. 213, repr. p. 221; *Choix de Dessins de J.A.D. Ingres*, Braun, Paris 1930, Pl. 14; P. Courthion et P. Cailler, *Ingres*, 1948, p. 108 (repr.); J. Alazard, *Ingres et l'Ingrisme*, Paris 1950, p. 66.

Exhib.: *Meisterwerke aus Frankreichs Museen*, Albertina, Vienna 1950, no. 149.

Lent by the Musée du Louvre.

93. PORTRAIT OF SOPHIE DUBREUIL. Half-length, full face, the face framed in a kerchief tied under the chin, the hair parted in the middle and looped up each side.

Inscribed on the right by Ingres: *Sophie Dubreuil, notre sœur*, and signed bottom right: *Ingres del. 1828*

Black lead, 190 × 130 mm. (7½ × 5⅛ in.).

Coll.: Ingres Bequest to the town of Montauban, 1867.

Lit.: H. Delaborde, *Ingres, sa vie, ses travaux*, Paris 1870, no. 287; H. Lapauze, *Les dessins de J. A. D. Ingres au Musée de Montauban*, 1901, Vol. VII, Pl. 190B; ibid., *Ingres*, Paris 1911, p. 169 (repr.); L. Hourticq, *Ingres*, Paris 1928, p. 70 (repr.); 'Ingres', special number of *La Renaissance*, 1930, p. 247 (repr.).

Exhib.: *Ingres*, École des Beaux Arts, Paris 1867, no. 331; *Ingres*, Galerie Georges Petit, Paris 1911, no. 130; *Ingres*, Galerie Georges Petit, Paris 1921, no. 100; Musée de Montauban, 1951, no. 6.

Sophie Dubreuil was the sister of Madeleine Chapelle, Ingres' first wife. This portrait was drawn in 1828 during Ingres' stay in Paris between the success of his 'Vow of Louis XIII' at the Salon of 1824 and his departure in 1834 to become the Director of the French Academy in Rome.

Lent by the Musée Ingres, Montauban.

94. THREE STUDIES FOR 'THE ODALISQUE WITH A SLAVE'. Above: a young woman lying to the left, the lower part of her body draped, her arms raised, framing her head. To the left: Study of a left foot. Below: the same nude female model.

Signed bottom left: *Ingres* and inscribed top right: *Mericilla, via della Nita 58.* Black lead on white paper, 172 × 540 mm. (6¾ × 21¼ in.).

Coll.: Dutuit; bequeathed by Dutuit to the Palais des Beaux Arts.

Lit.: Catalogue sommaire de la collection Dutuit, Paris 1925, no. 1017 (repr.); H. Lapauze, *Ingres*, Paris 1911, pp. 350–2.

Exhib.: Meisterwerke aus Frankreichs Museen, Albertina, Vienna 1950, no. 148; *Le dessin français au XIXe siècle*, Geneva 1951.

'L'Odalisque à l'esclave' was painted for M. Marcotte between 1839 and 1840, during Ingres' second stay in Rome. He repeated the composition in 1843 in a canvas intended for the Court of Wurtemberg, later in the collection of M. Delessert.

Lent by the Palais des Beaux Arts de la Ville de Paris.

95. STUDY FOR 'THE ODYSSEY'. A young woman in a pleated tunic held at the shoulders is seated in profile to the right, her left leg bent. The head is not drawn in. To the right, a sketch of the right shoulder.

Black lead and white chalk on cream paper, 302 × 256 mm. (11⅞ × 10⅛ in.).

Coll.: Edgar Degas (Sale, 25–7 March 1918, lot 189); bt. by the Louvre. Inventory no. R.F. 4512.

Lit.: H. Lapauze, *Ingres*, Paris 1911, pp. 266, 664.

Exhib.: Zeichnungen Französische Meister von David zu Millet, Kunsthalle, Zürich 1937, no. 213.

Study for the figure of the Odyssey seated to the right of Homer in the painting 'The Apotheosis of Homer', commissioned in 1826 for the ceiling of the ninth room of the Charles x Museum in the Louvre, and exhibited at the Salon of 1827. There are some twenty studies by Ingres for figures, some nude, some dressed in tunics, for the persons in this composition.

Lent by the Musée du Louvre.

CHARLES DE LA FOSSE Paris 1636–1716

Pupil of Le Brun, La Fosse lived in Italy, principally at Rome and at Venice, where he was influenced by Veronese. He was also a great admirer of Rubens and Van Dyck. Thus we can already see in the development of La Fosse's talent the combined influence of Veronese and Rubens which was to be so distinctive a mark of the genius of Watteau, whom La Fosse preceded and whom he introduced to Crozat.

La Fosse made a fairly long stay in England, from 1689 to 1692, when Lord Montagu, who had been Ambassador to the French Court, employed him in the decoration of his house, where he painted 'The Fall of Phaeton'. Invited by William III to do some decorations at Hampton Court, La Fosse declined, as Mansart recalled him to decorate the church of the Invalides which he had just completed. La Fosse was entrusted with the painting of the cupola and the pendentives. He also worked at Versailles, and in Paris for the celebrated collector, Pierre Crozat. La Fosse supplies a direct link between Le Brun and Watteau.

96. THE FINDING OF MOSES. Pharaoh's daughter and one of her attendants stand under a parasol, surrounded by young women crouching on the banks of a river which flows in the foreground. One of the attendants, kneeling on the bank, pulls out from a cradle which is floating on the water the young Moses. Landscape background and monuments on the left.

Bottom left, stamp of the Jean Gigoux (?) collection.
Red chalk, 231 × 175 mm. (9⅛ × 6⅞ in.).
Coll.: Jean Gigoux.
Lit.: P. Lavallée, *Le Dessin français*, 1948, p. 60, Pl. XXVIII.
Exhib.: Les Dessins français au Musée de Besançon, 1947, no. 10; *Meisterwerke aus Frankreichs Museen*, Albertina, Vienna 1950, no. 59.

It is most interesting to compare this drawing with that by Watteau of the same subject (no. 164).

Lent by the Musée de Besançon.

LAGNEAU Early seventeenth century

There are no records on the life of this original artist, who carried on the sixteenth-century tradition of chalk drawing, but with a native raciness which is peculiar to himself. His portraits take us far from the court, into certain provincial towns, and into bourgeois circles, which would be unknown to us without them. Lagneau's line is at times nervous and sensitive.

97. PORTRAIT OF A YOUNG WOMAN. Head and shoulders only, full face, wearing a little black cap, her face framed in light curls.

Black and red chalk on lightly tinted paper, 261 × 208 mm. (10¼ × 8¼ in.).
Coll.: Louvre Inventory no. 27451.

Exhib.: Dessins français du Musée du Louvre, Palais des Beaux Arts, Brussels 1936–7, no. 19, Pl. XII.

So young a face is rare in the work of Lagneau, whose sharp realism delighted in wrinkled faces expressive of old age.

Lent by the Musée du Louvre.

NICOLAS LANCRET Paris 1690–1743

Pupil of Gillot, he met Watteau, who advised him to work directly from nature. He was greatly influenced by Watteau, and became a member of the Academy as a painter of *fêtes galantes* in 1719. He produced a great number of paintings and drawings, and enjoyed unbroken popular favour. He was highly esteemed as a decorator. He painted a number of piers and overdoors in the 'hôtels' of the great collectors of the time.

His drawings are graceful, elegant and have a certain vitality.

98. A SHEET OF STUDIES OF A YOUNG WOMAN. At the top of the sheet, three studies of a young woman, two bust-length and a third half-length, holding a dog in her arms. Below, two studies of a woman half-reclining.

Inscribed bottom right by Tessin: *Lancret fecit.*

Three coloured chalks, 287×333 mm. (11¼×13⅛ in.).

Coll.: Härleman-Tessin. Stockholm Inventory no. 2839/1863.

Lit.: Wilde, *Catalogue des Dessins et Manuscrits*, 1790, p. 331, no. 2735; Schönbrunner-Meder, Vol. x, no. 1116.

Exhib.: Carl Gustav Tessins Franska Handteckingar frau 18°, Nationalmuseum, Stockholm 1922, no. 34; *Dessins du XVe au XVIIe siècle du Musée de Stockholm*, Stockholm 1933, no. 70; *La Suède et Paris*, Musée Carnavalet, Paris 1947, no. 381.

Lent by the Nationalmuseum, Stockholm.

Attributed to LANCRET.

99. SEATED MAN. Seated, turned towards the left, his legs apart.

Red chalk, 170×151 mm. (6½×6 in.).

Coll.: Maciet; presented to the Musée Carnavalet.

Exhib.: Trois siècles de dessin parisien, Musée Carnavalet, Paris 1946, no. 196.

Lent by the Musée Carnavalet, Paris.

MAURICE QUENTIN DE LA TOUR Saint Quentin 1704–88

La Tour said of his models 'I go down into their very depths and bring them back whole'. This is so true that he is reckoned one of the most skilful and outstanding portraitists of the French school. He went to Paris, where he worked with the Fleming J.-J. Spoëde. The technique of pastel, already known to a few French artists, having become fashionable through the Venetian artist Rosalba Carriera, La Tour adopted this technique exclusively. Member of the Academy in 1746 as *peintre de portraits au pastel*, he was appointed *peintre du roi* in 1750. The profound psychological grasp expressed in his portraits won him great fame, and all the most illustrious people of his time, kings, bourgeois or artists, commissioned portraits from him. He visited England in about 1725.

Benefactor to his native town, an important part of his work is preserved there, notably his 'preparations' which form in themselves an important museum for the study of his art.

100. SELF PORTRAIT (MASK). Full-face, slightly sarcastic expression.

Bottom right: stamp of the Goncourts.

Preparation, with some touches of pastel and of black chalk, on cream paper, 270×170 mm. (10⅝×6¾ in.).

Coll.: Goncourt (Sale, 15–17 February 1897, lot 154); Isaac de Camondo; Camondo Bequest to the Louvre, 1911.

Lit.: Catalogue de la collection Camondo, no. 142, Pl. XXIV; *Catalogue Fleury et Brière*, p. 68; Guiffrey et Marcel, no. 5709 (repr.); P. Ratois de Limay, *Les Pastels du XVIIe et du XVIIIe siècle au Louvre*, 1925, no. 19, Pl. 19; A. Besnard and G. Wildenstein, *La Tour*, 1928, no. 231, Fig. 10; J. Bouchot-Saupique, *Catalogue des pastels*, 1930, no. 52, Pl. VII; Goncourt, *La Maison d'un Artiste*, Vol. I, p. 102.

Exhib.: Dessins de Maîtres anciens, École des Beaux Arts, Paris 1879, no. 528; *Le Paysage français*, Paris 1927, no. 28; *Les Goncourt*, Gazette des Beaux Arts, Paris 1933, no. 220; *Les Goncourt et leur temps*, Arts Décoratifs, Paris 1946, no. 395.

Study for the pastel self-portrait in the Louvre (Cat. no. 44). Engraved by Jules de Goncourt.

'This strong, square head, with witty, open and mocking expression, already bald, half a Democritus and half a Scapin, radiates the happiness of a cynic and a painter-philosopher. It reminds us of the face of a lesser Voltaire, fleshy, materialist, and almost satyrical.' (Edmond de Goncourt, *L'Art du XVIIIe siècle*, Vol. I, p. 298.)

Lent by the Musée du Louvre.

CHARLES LE BRUN

Paris 1619–90

Charles le Brun dominates the reign of Louis XIV. By the use of classical allegory he glorified the King's policy. Pupil of Perrier and of Vouet, he lived in Rome from 1642 to 1646. On his return to France he decorated the Gallery of the Hôtel Lambert, when he showed himself to be the successor to Vouet. Founder of the *Académie Royale de Peinture et Sculpture* in 1648 he became successively rector, chancellor and then director. Distinguished by Fouquet, who employed him at the Château de Vaux, then by Colbert, by whom he was appointed *Premier Peintre du Roi* in 1662, and, the following year, Director of the *Manufacture Royale des Meubles de la Couronne*, which he founded. He undertook the decoration of the Galerie d'Apollon at the Louvre, but his most important work is at Versailles, which was entirely decorated under his direction, the masterpiece of which is the celebrated Galerie des Glaces (1679–84).

The artistic dictatorship exercised by Le Brun during the whole of the second half of the seventeenth century was unquestioned, and his personal ascendancy was very considerable. But although a theoretician, his art has occasionally a poignant realism, especially in his portraits and in some of his drawings.

101. PORTRAIT OF THE MARQUISE DE BRINVILLIERS. [Plate VIA.] Half-length, and full face, her features drawn in agony, with imploring eyes, she holds a crucifix in her right hand. A priest, lightly drawn in on the right, places a candle in her left hand.

Three coloured chalks on grey paper, 310×246 mm. (12¼×9¾ in.).

Coll.: Ancient Collection. Inventory no. 27,688. Mark of Jean Prioult, *commissaire* of the Châtelet, who counter-signed all the drawings sold to Louis XIV by Jabach.

Lit.: Reiset, no. 853; Guiffrey et Marcel, Vol. VIII, no. 6343 (repr.); P. Lavallée, *Le Dessin français*, 1948, p. 54, Pl. XXIII; Funck-Brentano, *L'Affaire des Poisons*, repr. on the cover; J. Bouchot-Saupique, 'Le Portrait dessiné français', in *Les Arts Plastiques*, nos. 11–12, Nov.–Dec. 1949, pp. 431–2, Fig. 219; ibid., 'Les Maîtres du Dessin français de Fouquet à Cézanne', in *Art et Style*, no. 14, 1950, Pl. 10.

Exhib.: Dessins de Lebrun et Mignard, Maisons-Laffitte 1931, no. 41; Château de Versailles 1937, no. 71; *Le Portrait français*, Bucharest 1938; *Le Dessin français de Fouquet à Cézanne*, Brussels, Rotterdam, Paris 1949–50, no. 47 (repr.).

This sketch was made from life at the time of her sentence, which was passed on 16 July 1676. Marie-Madeleine-Marguerite d'Aubray, Marquise de Brinvilliers (1630–76), was the daughter of Dreux d'Aubray, *Maître des Requêtes*, and the wife of the Marquis de Brinvilliers, *Mestre de Camp au Régiment de Normandie*. Her debauched life led to a separation. Penniless, she plotted with her lover, Sainte-Croix, to poison successively all the members of the d'Aubray family so as to inherit the estate. She fled to England, then to the Netherlands, where she was arrested. Condemned on 16 July, she was beheaded and burnt the following day. But her repentance and her courage led to violent change in popular feeling, and there was a struggle to obtain her ashes.

Lent by the Musée du Louvre.

MAÎTRE I.D.C.

An unknown master who worked in Paris between 1573 and 1599. It was H. Bouchot who first had the idea of grouping a number of works, which had certain marked similarities, around this personality, and L. Dimier prepared a catalogue. A breadth of design, a remarkable technique, a delicate psychological insight and a skill in blending tones are the characteristics of this highly refined artist, who was one of the most subtle portraitists of the sixteenth century.

102. PORTRAIT OF GABRIELLE D'ESTRÉES. Head only, turned three-quarters to the left, eyes looking at the spectator, hair parted in the middle and caught up in two puffs.

Black and red chalk, 330×230 mm. (13×9 in.).

Coll.: Transferred from the Bibliothèque Ste. Geneviève to the Cabinet des Estampes.

Lit.: H. Bouchot, *Les Portraits aux crayons*, Paris 1884, pp. 67, 139; E. Moreau-Nélaton, *Les Clouet*, Paris 1924, Vol. II, p. 55 and Fig. 279; Vol. III, no. 296; L. Dimier, *Le Portrait en France au XVIe siècle*, Paris 1924, Vol. II, no. 1125.

Exhib.: Portraits peints et dessinés du XIIIe au XVIe siècle, Bibl. Nat., Paris 1907, no. 291.

The identification of this portrait was due to Henri Bouchot, and its attribution to the artist known under the name of the Maître I.D.C. was proposed by him and was accepted by Dimier. Daughter of Antoine d'Estrées, Marquis de Cœuvres, and wife of Nicolas d'Armeval, Seigneur de Liancourt, Gabrielle d'Estrées was the king's favourite and became all powerful at the court of Henri IV. About 1597, at the time when this portrait was probably drawn, she was at the height of her influence. She died suddenly on 10 April 1599.

There is a second bust-length portrait of her by the same hand also in the Cabinet des Estampes (Dimier, op. cit. no. 1124).

Lent by the Cabinet des Estampes, Bibliothèque Nationale.

103. PORTRAIT OF AN UNKNOWN WOMAN, SAID TO BE MARIE TOUCHET. Head only, turned three-quarters to the left, the hair done up in puffs on either side of the face.

Red and black chalks, 230×170 mm. (9×6¾ in.).

Coll.: Transferred from the Bibliothèque Ste. Geneviève to the Cabinet des Estampes.

Lit.: H. Bouchot, *Les Portraits aux Crayons*, Paris 1884, p. 174; ibid., *Quelques Dames du XVIe siècle*, Paris 1888, p. 36; E. Moreau-Nélaton, *Les Clouet*, Paris 1924, Vol. I, p. 131 and Fig. 65; Vol. II, p. 55; Vol. III, no. 347; L. Dimier, *Le Portrait en France au XVIe siècle*, Paris 1924, Vol. II, no. 763.

Exhib.: Primitifs français, Louvre, Paris 1904, no. 201; *Portraits peints et dessinés du XIIIe au XVIe siècle*, Bibl. Nat., Paris 1907, no. 287; *Ronsard*, Bibl. Nat., 1925, no. 417.

M. Bouchot considered this portrait to be that of Marie Touchet, daughter of Jean Touchet, Lieutenant of the Bailiwick of Orleans, for whom Charles IX had a great passion. By the King, Marie Touchet had a son, Charles de Valois, Grand Prior of France, who died in 1650. Six years after the death of Charles IX in 1674, she married François de Balzac, Seigneur d'Entragues. Another drawing in the Bibliothèque Nationale portrays her in old age, her head covered by a hood (cf. 1907 Exhibition, no. 310, and H. Bouchot, *Portraits . . .*, 1884, p. 174). Dimier rejected both Bouchot's identification and attribution to the Maître I.D.C. and considered it to be the work of François Pourbus the elder.

Lent by the Cabinet des Estampes, Bibliothèque Nationale.

EDOUARD MANET Paris 1832–83

'By the strange harmony of colours, by the discord of their values, by the opposition of frivolous and fugitive detail—as in an ancient headdress with I know not what of tragedy in the expression of the face—Manet makes his work resound, compounds mystery with the solidity of his art.' (Paul Valéry.)

Pupil of Couture, he is a realist, enamoured of the art of the Venetians, the Spaniards, and Frans Hals. 'Le Déjeuner sur l'Herbe' of the Salon des Refusés (1863) and 'Olympia' (1865) roused a storm of indignation. Baudelaire, however, and Zola supported him, and his ascendency over the young painters, who met together at the Café Guerbois, was undisputed. He was associated with the Impressionist movement, and took to painting light after 1874 with his 'Argenteuil' and 'Le Linge'. From 1879 he produced many pastels and his skill as a colourist became more pronounced, especially in his harmonies of pink and black, analysed by Baudelaire in his description of the picture of 'Lola de Valence'.

104. THE STREET SHOW. At the street corner the crowd has gathered round some show-people performing their acts; in the centre the tight-rope walker on a bar; to the left a barrel-organ and nearby the Strong Man; to the right a dancer in a short skirt, her hands on her hips.

Signed bottom left: *E.M.*

Black lead and sepia wash, 250×285 mm. (9⅞×11¼ in.).

Coll.: Étienne Moreau-Nélaton; Moreau-Nélaton Bequest to the Cabinet des Estampes, 1927.

Lit.: E. Moreau-Nélaton, *Manet raconté par lui-même*, Paris 1926, Vol. I, Fig. 29; A. Tabarant, *Manet*, Paris 1931, water-colours, pp. 509–10, no. 3; Robert Rey, *Manet, Choix de dessins*, Paris 1931, Pl. 33; H. Graber, *Manet*, Bâle 1933, repr. Pl. 24.

Exhib.: *Manet*, Orangerie, Paris 1932, no. 103; *Meisterwerke aus Frankreichs Museen*, Albertina, Vienna 1950, no. 218.

A youthful drawing by Manet, done about 1861–2.

Lent by the Cabinet des Estampes, Bibliothèques Nationale, Paris.

105. LOLA DE VALENCE. Standing full face, in Spanish costume, holding a fan in her right hand.

Signed bottom right, with the brush: *Manet.*

Black lead with touches of water-colour and Chinese ink wash on tinted paper, 256×175 mm. (10⅛×6⅞ in.).

Coll.: Comte Isaac de Camondo; bequeathed by him to the Louvre in 1911. Inventory no. R.F.4102.

Lit.: *Catalogue de la Collection Camondo*, no. 279; A. Tabarant, *Manet*, Paris 1931, water-colours, p. 515, no. 15.

Study of the star dancer of the Spanish troupe which in 1861 and 1862 had given performances at the Hippodrome in Paris. Manet depicted Lola in the same pose in 1862, in a celebrated portrait (Camondo Collection, no. 172; bequeathed by Camondo to the Louvre). Manet did an etching of the subject (E. Moreau-Nélaton, *Manet graveur*, Paris 1906, no. 3) and a lithograph illustrating a serenade with words and music by Zacharie Astruc (Moreau-Nélaton, no. 77). Another sketch of Lola, dated 1 April 1865, is in the Stahl Collection in Berlin.

Lent by the Musée du Louvre.

106. PORTRAIT OF A LADY. Seated towards the right, full face, with her right arm resting on the back of the chair, holding an open book in her two hands.

Signed centre bottom: *E. Manet*

Charcoal, 505×330 mm. (19⅞×13 in.).

Exhib.: *Retrospectif d'Art français*, Amsterdam 1926, no. 178 *bis*; *Manet*, Galerie Matthiesen, Berlin 1928; *Vincent Van Gogh and his Contemporaries*, Amsterdam 1930.

Lent by M. V. W. van Gogh, Laren, Holland.

107. A CAT UNDER A CHAIR.

Signed bottom right: *E.M.*

Brush and Chinese ink wash with slight pencil indications in the background, 215 × 135 mm. (8½ × 5¼ in.).

Coll.: Étienne Moreau-Nélaton; Moreau-Nélaton Bequest to the Cabinet des Estampes, 1927.

Lit.: Robert Rey, *Manet, Choix de Dessins*, Paris 1932, Pl. 29.

Exhib.: Manet, Orangerie, Paris 1932, no. 112.

Manet repeated this composition in his etching, 'Les Chats' (E. Moreau-Nélaton, *Manet Graveur*, Paris 1906, no. 43).

Lent by the Cabinet des Estampes, Bibliothèque Nationale, Paris.

JEAN FRANÇOIS MILLET Gruchy 1814–Barbizon 1875

Millet's realism belongs to the great French tradition of the Le Nain brothers and of Chardin. Son of peasants in the Cotentin, after a difficult early life he retired in 1849 to Barbizon. There he lived in poverty, and mingled in the hard life of the country folk, whose work supplied him with subject-matter for his painting. Though his reputation rests on compositions which have since become famous, such as 'The Gleaners' (1857) and 'The Angelus' (1859), it is rather in his drawings that the purest aspect of his genius really lies. His art, nourished on the Bible, and the religious emotion which he felt in face of the drama enacted between man and the soil, were expressed in sombre and massive drawings done in black chalk, which influenced van Gogh and foreshadowed Seurat. He was able to render action in its essential, almost eternal, lines, and the humblest landscape was for him a source of grandeur.

108. YOUNG SHEPHERDESS. She is seated on a gate, seen full face, a cloak on her shoulders, a pink kerchief on her head, her sheep on the right. In the left background, a small wood; on the right the view extends to the edge of a field, where peasants are working.

Signed bottom right: *J. F. Millet*

Black chalk, heightened with pastel, 422 × 357 mm. (16⅝ × 14 in.).

Coll.: Vasnier; Sartot.

Lit.: E. Moreau-Nélaton, *Millet*, 1921, Vol. III, p. 5, Fig. 226.

Drawn about 1866.

Lent by the Musée des Beaux Arts de Reims.

109. SITTING BY THE FIRE. In front of a glowing hearth, a peasant and a girl are seated in the fire-light. He is cutting rushes, and she is sewing.

Signed bottom right: *J. F. Millet*
Black chalk, 240 × 300 mm. (9½ × 11¾ in.).

A pastel of the same subject (1867) was formerly in the Shaw Collection, and is now in the Boston Museum (E. Moreau-Nélaton, *Millet*, 1921, Vol. II, p. 57; Vol. III, Fig. 244). This subject of a cottage fireside with seated peasants inspired Millet several times: 'Women sewing by the fire-side', 1853 (E. Moreau-Nélaton, op. cit., Fig. 93); 'Watching the cradle', 1858–61 (E. Moreau-Nélaton, op. cit., Figs. 129, 165).

Lent by Sir Kenneth Clark, K.C.B.

110. THE BATHERS [Plate XVI.] At the edge of a wood, two young peasant women have undressed to bathe, leaving their clothes under a willow. One of them is helping the other out of the stream which runs in the foreground.

Charcoal and pastel on buff paper, 450 × 330 mm. (17¾ × 13 in.).
Coll.: Bt. by the Town of Lille at the Lille Exhibition, 1881.
Lit.: Catalogue de la Collection Wicar, Lille 1885, no. 1569.

Lent by the Musée de Lille.

JEAN MICHEL MOREAU *LE JEUNE* Paris 1741–1814

Draughtsman and engraver, pupil of Le Bas, Moreau *le jeune* made a journey to Italy in 1785, and spent the rest of his life in France. Designer for the *Menus Plaisirs*, illustrator of his epoch both in its private life and in its public occasions, he can be regarded as the picturesque chronicler of the last twenty-five years of the Monarchy. Associate of the Academy in 1789, the work of Moreau *le jeune* has sometimes a certain breadth of character, but the Goncourts criticized his drawings for being too often 'too finished, too literal'.

111. PORTRAIT OF CATHERINE FRANÇOISE MOREAU, DAUGHTER OF THE ARTIST. Two drawings in the same frame. Above, the child asleep in a bed, with her head turned to the right, and her two arms over the sheet. Below, the same child turned in the other direction, with her arms hidden under the bed-clothes.

Pen and Chinese ink wash, 100×150 mm. (4×5⅞ in.).

Coll.: Marius Paulme.

Lit.: Catalogue de la collection Paulme, 1929, no. 176 (repr.).

Exhib.: L'Art français au XVIIIe siècle, Copenhagen 1935, no. 451; *Le Dessin français de Watteau à Prud'hon*, Galerie Cailleux, Paris 1951, no. 93.

There is a similar study in the Forsyth-Wickes Collection, U.S.A. Catherine-Françoise Moreau married the painter Carle Vernet (cf. no. 157).

Lent by M. Frits Lugt, The Hague.

112. INTERIOR OF A LIBRARY. In the centre of a large room, the far end of which is lined with shelves filled with books, is a desk at which a young man is reading. Slightly in front of him is a young seated woman, also reading. In the foreground on the right, a column and a bust. In the background, two people are talking.

Chinese ink wash, 242×352 mm. (9½×13⅞ in.).

Coll.: J. P. Heseltine.

Lit.: Catalogue of the Heseltine Collection, London 1911, no. 14 (repr.) (as Gravelot); *Dessins de l'École française du 18e s., provenant de la collection H . . .*, Paris 1913, no. 35 (repr.).

A drawing of this type by Gravelot is unknown, and students of Moreau *le jeune* generally accept this attribution to him.

Lent by M. Frits Lugt, The Hague, Holland.

LOUIS GABRIEL MOREAU *L'AINÉ* Paris 1739–1805

'One of the most competent painters in body-colour, the lightest of touch and the freshest. He is also the only landscape artist, to my mind, who has been able to express the gaiety and laughter of the Parisian landscape.' (Ed. de Goncourt, *La Maison d'un Artiste.*)

Pupil of De Machy, and influenced no doubt by English landscape gardening, the fashion for which had been introduced into France, he has a style which can be compared at times to that of certain English contemporary painters, and can be regarded as one of the forerunners of the French landscape artists of the nineteenth century.

113. THE BOULEVARDS. A view from the hanging gardens of the Rue Louis-le-Grand, with the Boulevards, the Hôtel de Sainte-Foix and the Windmills of Montmartre.

Signed bottom left: *Moreau fec.* 1786.

Pen and bistre and Chinese ink wash, heightened with gouache and watercolour, 248×430 mm. (9¾×17 in.).

Coll.: Maingot (Sale, 11–13 Nov. 1850); Bonnardot.

Lit.: Bonnardot in *La Revue Universelle des Arts*, 1857, p. 37.

Exhib.: *Trois siècles de Dessin parisien*, Musée Carnavalet, Paris 1946, no. 268.

The Hôtel de Sainte-Foix was built by Brongniant; the actual site is now 6 Boulevard des Capucines.

Lent by the Musée Carnavalet, Paris.

BERTHE MORISOT

Bourges 1841–Paris 1895

Berthe Morisot expresses, by the dignified elegance of her life and her assured taste, the refinement attained by the upper bourgeoisie of Paris at the end of the nineteenth century. Daughter of a *conseiller* at the Cour des Comptes, she decided to devote herself to painting, in which she was highly gifted. Pupil of Guichard, she was also advised by Corot, who taught her to retain her spontaneity. In 1860 she met Manet, who influenced her, and whose sister-in-law she became by her marriage to Eugène Manet in 1874. She took part in all the Impressionist exhibitions. Degas, Renoir and Stéphane Mallarmé were frequent visitors at her house in the Rue de Villejust, near the Bois. As a painter, she never lost *ses dons exquis de femme merveilleusement femme*, in Mallarmé's phrase; on the contrary she enriched Impressionist art by her nervous grace and refined technique.

114. STUDY OF YOUNG GIRLS SEWING. Two young girls, seated on a divan, one full face, the other in profile to the left, one engaged in sewing a large piece of material which is over their knees.

Red chalk on cream paper, 420×510 mm. (16½×20⅛ in.).

Coll.: Presented by M. Ernest Rouart to the Petit Palais.

Lit.: C. Gronkowski, *Catalogue des Collections Municipales*, Paris 1927, no. 699.

Lent by the Palais des Beaux Arts de la Ville de Paris.

JEAN BAPTISTE OUDRY

Paris 1686–1755

Pupil of Largillière, Oudry began as a portrait painter. Later, however, he looked to nature for inspiration and became an excellent landscape painter, at times even an originator in this art, and also, with Desportes, one of the finest animal painters of his time. Appointed *peintre des chasses* by Louis XV, whose favourite hounds he painted, he was entrusted with the reorganization of the Beauvais Tapestry Factory, for which he supplied a number of cartoons, and of which he became the Director in 1734. His subtle draughtsmanship and his specialization in animal art led him to illustrate the Fables of La Fontaine.

115. 'LA MAIN CHAUDE'. In a landscape at the foot of some rocks, a group of three young women and two young men are playing 'La main chaude'. Sheep on the right, and a seated dog on the left.

Signed and dated in ink, bottom centre: *J. B. Oudry* 1728.

Black chalk, heightened with white chalk 285 × 440 mm. (11¼ × 17¼ in.).

Coll.: Tessin. Stockholm Inventory no. 2890/1863.

Lit.: Schönbrunner-Meder, Vol. IX, no. 1053; Buffenoir, 'Dessins de Stockholm' in *Gazette des Beaux Arts*, Vol. I, 1907, p. 161; J. Vergnet-Ruiz, 'J. B. Oudry' in *Les Peintures françaises au XVIIIe siècle*, 1930, Vol. II, p. 174, no. 6; L. Locquin, *Catalogue de l'œuvre de J. B. Oudry*, 1912, p. 181, No. 1258.

Exhib.: Carl Gustav Tessins Franska Handteckningar, Stockholm 1922, no. 25; *Dessins du XVe au XVIIIe siècle du Musée de Stockholm*, Stockholm 1933, No. 68; *Le Dessin français dans les collections du XVIIIe siècle*, Gazette des Beaux Arts, Paris 1935, no. 71; *L'Art français au XVIIIe siècle*, Copenhagen 1935, no. 466.

Lent by the Nationalmuseum, Stockholm.

CHARLES PARROCEL Paris 1688–1752

After having served in the cavalry, Charles Parrocel returned to Paris to continue the work of his father Joseph Parrocel, painter of battle scenes. He went to Italy to study, and on his return to France became a member of the Academy in 1721. His reputation grew rapidly and his drawing of horses appeared in his day as more scientifically correct than any previously. The King, in 1745, ordered him to follow the army, and commissioned him to paint the 'Battle of Fontenoy' for his castle of Choisy. His style of drawing is supple, nervous and lively.

116. (*a*) 'LE TERRE-À-TERRE'.

Inscribed: 5. Pen and bistre, 135 × 141 mm. (5¼ × 5½ in.).

Coll.: Royal Library, Windsor Castle, no. 13131.

Lit.: Blunt, no. 333.

This and the following two drawings are sketches for the engraved plates in *École de Cavalerie* by La Guérinière, Paris 1733. This is the study for the plate opposite p. 78, engraved by N. Tardieu with a background added. This and (*b*) belong to the *Alures artificielles: airs près de terre.*

(*b*) ‘LE PAS’.

Inscribed: *Alures*. Pen and bistre wash, 131 × 142 mm. (5⅛ × 5⅝ in.).
Coll.: Royal Library, Windsor Castle, no. 13132.
Lit.: Blunt, no. 334.

Study for the plate opposite p. 74, engraved by J. Audran with a background added.

(*c*) ‘LA CAPRIOLE’.

Inscribed: *11*. Pen and bistre, 105 × 168 mm. (4⅛ × 6⅝ in.).
Coll.: Royal Library, Windsor Castle, no. 13133.
Lit.: Blunt, no. 335; Fig. 9.

Study for the plate opposite p. 81, engraved by J. Audran. The engraving includes other figures and a background. This drawing belongs to the *Alures artificielles: Air relevez*.

Lent by His Majesty The King.

JEAN BAPTISTE JOSEPH PATER Valenciennes 1695–Paris 1736

His childhood was spent in the shop of his father, a sculpture dealer, where he developed his artistic gifts. He studied with a painter named Guider at Valenciennes, and was attracted to the Flemish school. Becoming acquainted with Watteau, he went to Paris and worked under him, and in 1718 he completed the commissions which the former was unable to finish during his illness. Member of the Academy in 1728, as painter of *fêtes galantes*, Pater made drawings in red chalk which show his ability as a painter, in his skilful delineation of the play of light and of the shimmer of silk.

117. ‘CONVERSATION GALANTE’. A man and a woman, seated, in conversation.

Red chalk, 190 × 210 mm. (7½ × 8¼ in.).
Exhib.: Ashmolean Museum, Oxford.

Lent by Sir Bruce Ingram, O.B.E., M.C.

CAMILLE PISSARRO St. Thomas (Antilles) 1830–Paris 1903.

Although born in the West Indies, where he worked with a Danish painter Fritz Melbye, there is no trace of his birth-place in Pissarro’s art, the sole object of which was to paint the French countryside and the work of its peasants. He came to Paris in 1857, where he mingled with a group of artists who met at the Café Guerbois around Manet.

He was one of the first artists who worked systematically *en plein air* in front of his subject. His aims led him to join the Impressionists, in whose battles he joined. His classical feeling for form, however, and the emotional and sensitive qualities in his art, make him akin to Millet; he is also an admirable colourist and his influence is strongly marked on Gauguin and Cézanne.

He was interested for a while in pointillisme (1886–88), but soon returned to his more direct and lively style. Pissarro's links with England are numerous. He lived in 1870 with Claude Monet in London, where he returned often later when his son settled there definitely.

118. A FIELD AT HARVEST TIME. In the background, peasants making a hay-rick; in the right foreground, a shepherd leads his flock of sheep, which is followed by dogs.

Signed bottom left, with brush: *C. Pissarro*

Pen and Chinese ink wash, 470×610 mm. (18½×24 in.).

Coll.: Acquired from Paul Émile Pissarro by the Louvre in 1947. Inventory no. R.F.29533.

Lent by the Musée du Louvre.

NICOLAS POUSSIN Les Andelys (Normandy) 1594–Rome 1665

Poussin can be regarded as one of the truest representatives of the French genius. He is a cartesian, enamoured of order, harmony, beauty and poetry.

He was the pupil of Quentin Varin at Les Andelys, then went to Paris and travelled to Poitou before settling in Rome in 1624. His early life however remains obscure. In Italy, Poussin absorbed the influence of antiquity, but was not insensible to the Venetian school which had more lasting influence on his work than that of the Bolognese. His classical spirit was vitalized by a strong sense of realism and he delighted in this paradox, from which he sought to establish a lofty synthesis.

His growing reputation in Rome reached Paris, where Louis XIII recalled him to appoint him his *premier peintre* (10 March 1641). The rivalry of Vouet and his intrigues at court, however, wearied Poussin, who returned to Rome in 1642 where he stayed till his death. Nevertheless he retained several links with Paris, especially through his friends Chantelou and Pointel, for whom he worked. His nfluence in the Academy, though posthumous, was all the stronger, specially after the controversy between Félibien and de Piles, beween the *Poussinistes* and the *Rubénistes*. The early drawings of Poussin till retain traces of the mannerist school of Fontainebleau, but progressively he draws by masses, and well established planes, and his lternating light and shadow evoke a sort of fugal movement in his wash drawings. Towards the end of his life, he developed an austere tyle, characterized by purity of idea and nobility of expression.

119. THE JUDGEMENT OF SOLOMON. In the centre, King Solomon, eated on his throne between two columns, gestures with his right hand towards a group on the left, amongst which is a baby held upside down by two soldiers, one of whom is unsheathing a sword. Two women kneel in the foreground at the foot of the throne, the one on the left imploring the King, whilst the other on the right, with a child under her arm, points with her right arm towards the left. Group of soldiers and people on the right.

nscribed bottom right in pen: *IV. Poussin fc.*

Pen and bistre wash over traces of black chalk, 248×384 mm. (9¾×15⅛ in.).

Coll.: Guichardot; His de la Salle; Armand Valton; presented to the École des Beaux Arts in 1908. Inventory no. 34873.

Lit.: Ph. de Chennevières, *Les Dessins des Maîtres anciens exposés à l'École des Beaux Arts*, p. 82; W. Friedländer, *N. Poussin*, 1914, Pl. 236; E. Magne, *N. Poussin*, 1914, p. 46 (repr.); Ch. Martine, *N. Poussin*, 1921, no. 27 (repr.); W. Friedländer, *The Drawings of N. Poussin, Catalogue raisonné*, 1939, Vol. I, no. 32, Pl. XX.

Exhib.: Art français des XVIIe et XVIIIe siècles, École des Beaux Arts, Paris 1933, no. 133; *Les Artistes français en Italie*, Arts Décoratifs, Paris 1934, no. 625; *Nicolas Poussin*, Bibl. Nat., Paris 1949, no. 43; *Meisterwerke aus Frankreichs Museen*, Albertina, Vienna 1950, no. 38.

First composition for the picture painted in 1649 and now in the Louvre. There are two further drawings for the same composition also in the Cabinet des Dessins of the Louvre.

Lent by the École Nationale Supérieure des Beaux Arts, Paris.

120. THE AGONY IN THE GARDEN. [Plate IV.] The sheet has been divided horizontally into two parts; in the upper part, the figure of Christ is stretched out on the ground flanked by two kneeling angels, one of which raises his left arm towards the heavens. In the lower part are three sleeping apostles seated or lying on the ground or against the rock.

Pen and ink and bistre wash on pale blue paper; upper part, 175×245 mm. (6⅞×9⅝ in.); lower part, 105×240 mm. (4⅛×9½ in.).

Coll.: Cardinal Camillo Massimi. Royal Library, Windsor Castle, no. 11997.

Lit.: B. B. Woodward in *Fine Arts Quarterly Review*, Vol. II (1864), no. 56; Vol. III (1865), no. 67; W. Friedländer in *Burlington Magazine*, Vol. LIV (1929), p. 257; ibid., *The Drawings of Nicolas Poussin, Catalogue raisonné*, 1939, Vol. I, p. 33, no. 64; Vol. II, p. 122; Blunt, pp. 32–3, no. 196, Pl. 46.

Exhib.: Seventeenth Century Art, R.A., London 1938, no. 526; *The King's Pictures*, Edinburgh 1947, no. 91.

This drawing may be compared with the painting of the same subject mentioned by Sandrart as belonging to Cassiano del Pozzo. (*Teutsche Akademie*, ed. Peltzer, 1925, p. 258.) Professor Blunt rightly observes that the lightning is unusually dramatic for Poussin, and that the work dates from the mid 'thirties.

Lent by His Majesty The King.

121. THE SACRAMENT OF EXTREME UNCTION. Relatives and servants, among whom are two holding torches, surround the bed of the dying man. A priest bends over him and administers the last sacrament.

Bottom right, the old number: *108*.

Pen and ink and bistre wash, 230× 340 mm. (9× 13⅜ in.).

Coll.: Crozat (Sale, Paris 1741, no. 963 of the lot knocked down to Héquet); P. J. Mariette (Sale, Paris, 15 Nov. 1775, lot 1320); bt. by the King for 2,900 livres. Louvre Inventory No. 32429.

Lit.: Basan, *Catalogue de la Collection Mariette . . .*, 1775, no. 1320; Reiset, Vol. II, pp. 181–2, no. 1269; O. Grautoff, *Nicolas Poussin, sein Werk und sein Leben*, 1914, Vol. I, Pl. 22; Ch. Martine, *Nicolas Poussin*, 1921, no. 14 (repr.); W. Friedländer, *The Drawings of N. Poussin, Catalogue raisonné*, 1939, p. 49, no. 103, Pl. 66; P. Lavallée, 'Les Dessins de Nicolas Poussin', in *Le Dessin*, Dec. 1930, repr. p. 476; P. du Colombier, *Poussin*, Paris 1931, Pl. 5; P. Lavallée, *Le Dessin français*, Paris 1948, pp. 43–4; R. A. Weigert in *Bulletin de la Société Poussin*, 1st number, 1947, pp. 67–70.

Exhib.: Retrospective d'Art français, Amsterdam 1926, no. 188; *Les Artistes français en Italie*, Arts Décoratifs, Paris 1934, no. 637; *Chefs d'œuvre de l'Art français*, Paris 1937, no. 494; *Nicolas Poussin*, Bibl. Nat., Paris 1949, no. 20.

Study for the painting of 1644 (Grautoff no. 117) in the second series of Sacraments painted for M. de Chantelou between 1644 and 1648, now in the Collection of the Earl of Ellesmere (currently on exhibition at the Hatton Gallery, Newcastle). The same subject is treated in the the first series (Duke of Rutland Collection, Belvoir Castle), for which a connected drawing is in the Musée Fabre at Montpellier. W. Friedländer mentions another drawing for the second version which was formerly in the Heseltine Collection.

Lent by the Musée du Louvre.

122. BACCHANAL. [Plate III.] In the centre foreground are two naked figures crouching on the ground. In the middle distance, in front of a term of Pan, male and female bacchants are dancing to the music of a flute or bearing offerings. In the background a screen of trees.

Brush and bistre wash over traces of black chalk, 182×260 mm. (7⅛×10¼ in.).
Coll.: Boilly; acquired by the Louvre at the Boilly Sale, 1869. Inventory no. M.I.1103.
Lit.: Reiset, Vol. II, no. 1276; O. Grautoff, *Nicolas Poussin, sein Werk und sein Leben*, 1914, p. 206 (repr.); Ch. Martine, *Nicolas Poussin*, 1921, no. 2 (repr.); P. Lavallée, 'Les Dessins de Nicolas Poussin', in *Le Dessin*, Dec. 1930, repr. p. 480; P. du Colombier, *Poussin*, Paris 1931, Pl. 34; G. Rouchès, *Poussin*, 1938, Vol. I, no. 8 (repr.).
Exhib.: *French Art*, R.A., London 1932, no. 695 (Comm. Cat. no 626, Pl. CLVII); *Les Artistes français en Italie*, Arts Décoratifs, Paris 1934, no. 628; *La Vigne et le Vin dans l'Art*, Arts Décoratifs, 1936, no. 167; *Nicolas Poussin*, Bibl. Nat., Paris 1949, no. 17.

Without being able to establish a direct connection with any painting, this drawing nevertheless relates to the theme of the Bacchanal so frequently employed by the artist, notably in the series commissioned by Richelieu (1638–9).
Lent by the Musée du Louvre.

123. SLEEPING VENUS SURPRISED BY A SATYR. Beside a stream, across which a satyr is swimming, a nymph is stretched out under great trees. On the left, a flying cupid guides the satyr, a second cupid on the river bank is letting off an arrow towards him. In the background, the chariot of the Sun is rising in the sky.

Bottom left, mark of the His de la Salle Collection.
Pen and bistre wash, over traces of black chalk, 125×186 mm. (4⅞×7¼ in.).
Coll.: His de la Salle; presented to the École des Beaux Arts, 1867.
Lit.: Muntz, *Guide de l'École des Beaux Arts*, p. 168; Ph. de Chennevières, *Les Dessins des Maîtres anciens exposés à l'École des Beaux Arts*, p. 80; Ch. Martine, *Nicolas Poussin*, 1921, no. 23, Pl. XXIII.
Exhib.: *Art français des XVIIe et XVIIIe siècles*, École des Beaux Arts, Paris 1933, no. 126.

There is a copy of this drawing in the Musée du Louvre, and another version in the collection of Mme Rouit-Berger, Paris.
Lent by the École Nationale Supérieure des Beaux Arts, Paris.

124. VIEW OF THE PONTE MOLLE IN ROME. From a slope in the foreground—where two great trunks of trees rise on the right, and with trees on the left—there is a view of a vast sunlit plain through which flows the Tiber, spanned by the Ponte Molle. In the background, a range of hills.

Bottom left, mark of Mariette's collection, and on the right the number: *39*. Black chalk, pen and bistre wash, 187×257 mm. (7⅜×10⅛ in.).

Coll.: P. J. Mariette: Prince de Ligne. Albertina Inventory no. 11443.

Lit.: Basan, *Catalogue de la Collection Mariette . . .*, 1775, no. 1328; Bartsch, *Catalogue de la Collection du Prince de Ligne*, p. 336, no. 15; W. Friedländer, 'Zeichnungen von Nicolas Poussin in der Albertina,' in *Belvedere*, Vol. x, 1931, p. 61; O. Grautoff, *Nicholas Poussin, sein Werk und sein Leben*, 1914, Vol. I, Pl. 23; U. Christoffel, *Poussin und Cl. Lorrain*, Hanover 1941, p. 116 (repr.).

Exhib.: *Meisterwerke aus Wiener Museen*, Zürich 1946–7, no. 31; *Meisterzeichnungen von der Gotik bis zur Gegenwart*, Albertina, Vienna 1949, no. 97; *Cent cinquante chefs d'œuvre de l'Albertina de Vienne*, Bibl. Nat., Paris 1950, no. 137, Pl. 31; *Meisterwerke aus Frankreichs Museen*, Albertina, 1950, no. 43.

It is known that the surroundings of the Ponte Molle were a favourite subject with Poussin; another very important drawing of the place comparable to this is in the École des Beaux Arts in Paris. Claude and Jan Both were likewise inspired by the subject. According to Walter Friedländer, this drawing depicts the Ponte Nomentano and not the Ponte Molle.

Lent by the Staatliche Graphische Sammlung Albertina, Vienna.

125. LANDSCAPE: STUDY OF TREES. Two trees with heavy foliage on a hillock lit up by the sun. On the right, cut off by the side of the sheet, the trunk of a tree and a thick branch.

Pen and ink and bistre wash with traces of black chalk in the background, 241×181 mm. (9½×7⅛ in.).

Coll.: Mariette. Louvre Inventory no. 32466.

Lit.: Gilles de la Tourette, *Poussin*, 1929, Pl. 55.

Exhib.: *Les Artistes français en Italie*, Arts Décoratifs, Paris 1934, no. 641; *Le Dessin français dans les collections du XVIIIe siècle . . .*, Gazette des Beaux Arts, Paris 1935, no. 159; *Dessins français du Musée du Louvre*, Berne 1948, no. 16.

This drawing may without hesitation be placed within the artist's first Roman period. It was, in fact, between 1629 and 1637 that Joachim Sandrart affirms that he saw Poussin, as well as Claude, making drawings from nature in the environs of Rome.

Lent by the Musée du Louvre.

PIERRE PAUL PRUD'HON Cluny (Saône et Loire) 1758–Paris 1823.

Greuze prophesied about Prud'hon that he would bestride both centuries. Artist of a period of transition, he forms the link between eighteenth-century painting and the romantics, and shows also how valuable was the return to 'contemporary antique', and how it enriched French painting. Pupil of Devosge at Dijon, *prix de Rome des États de Bourgogne* in 1784, he went to Italy, where he was attracted to the art of Correggio and Piero da Cortona. On his return to France, he exhibited in the Salons works conceived in the spirit of Correggio and Praxiteles, and full of grace and voluptuousness. Excellent portrait painter and decorator, he was painter to the Empress Josephine, and later drawing-master to the Empress Marie-Louise. He was decorated in 1808, made a member of the Institute in 1816, and given accommodation at the Louvre.

126. PORTRAIT OF CHARLES MAURICE DE TALLEYRAND-PÉRIGORD. Standing, full-length, in the uniform of a Vice Grand-Elector, three-quarters to the right, leaning on the pedestal of a bust of Minerva. He wears a short cloak over his uniform.

Charcoal heightened with white chalk on cream paper, 182 × 117 mm. (7⅛ × 4⅝ in.).

Coll.: de Boisfremont; Power; Laperlier (Sale, 11–13 April 1867, lot 85); Pelée.

Lit.: Ed. de Goncourt, *Catalogue raisonné de l'œuvre de P. P. Prud'hon*, 1876, p. 38, no. 14; J. Cousin, *Notices sommaires du Musée Carnavalet*, 1882–8, p. 12; Sellier and Dorbec, *Guide explicatif du Musée Carnavalet*, 1903, no. 469; J. Guiffrey, 'L'œuvre de P. P. Prud'hon' in *Les Archives de l'art français*, Vol. XIII (1924), no. 630.

Exhib.: Œuvres de Prud'hon, École des Beaux Arts, Paris 1874, no. 143; *Prud'hon*, Paris 1922, no. 153; *Trois siècles de dessin parisien*, Musée Carnavalet, Paris 1946 no. 299.

This drawing is a study for the large painting of 1807 now in the Musée Carnavalet. It was commissioned for the Gallery of the Château de Compiègne, and was handed over to Talleyrand in 1815. A painted sketch was in the Rothau Sale in 1890. The Musée d'Orléans has a drawing in black and white chalks on a bluish paper, representing Talleyrand full-length, by Jules Boilly after Prud'hon.

Charles Maurice de Talleyrand-Périgord, Prince of Benevento, French diplomat, was born and died at Paris (1754–1838). Under the Legislative government, Talleyrand was sent on a mission to London, and returned there several times. Appointed Minister-plenipotentiary to the Congress of Vienna (1814–15) by Louis XVIII. Louis-Philippe appointed him French Ambassador in London (1830–4), where he negotiated *L'Entente Cordiale.*

Lent by the Musée Carnavalet, Paris.

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127. JUSTICE AND DIVINE VENGEANCE PURSUING CRIME. The subject is based on the murder of Abel by Cain. In the foreground a naked young man (Abel) lies dead on the ground, while the murderer (Cain) flees towards the left, turning back towards the body with a dagger in his right hand. Above, two flying allegorical figures are pursuing the criminal; one is Justice holding a sword in her right hand and scales in the left, and near her is the Angel of Divine Vengeance holding a torch. To the left the moon lights up the whole scene.

Black chalk with considerable heightening in white chalk, on bluish paper, 400 × 500 mm. (15¾ × 19¾ in.).

Coll.: Fossard; Leon Cogniet (Sale 1872, lot 273); acquired by the Louvre. Inventory no. R.F.14.

Lit.: Both de Tauzia, *Notice supplémentaire des Dessins exposés depuis 1869 au . . . Louvre*, Paris 1879, no. 1907; Ch. Clément, *Prud'hon*, 1872, p. 324, note p. 380; E. de Goncourt, *Catalogue raisonné de l'œuvre de P. P. Prud'hon*, Paris 1876, p. 166; J. Guiffrey, *P. P. Prud'hon*, Paris 1924, p. 40, no. 29, Pl. 26; J. Guiffrey, 'L'œuvre de P. P. Prud'hon' in *Archives de l'Art français*, Vol. XIII (1924), no. 369.

Study for the painting of 1808 commissioned in 1804 for the Palais de Justice in Paris, which was exhibited at the Salon in 1808 and 1814. Prud'hon drew the composition at least three times before deciding on the details and proportions. Clément mentions these studies as being in the Moignon, Monjean, and Couvreux Collections. The drawing owned by Mme Couvreux was offered by the artist to his friend M. Frochot who was at the time Prefect of the Seine. It appears to have been the most finished of the three. One of these drawings is now in the Château de Chantilly; another appeared in the Power Sale; a study for a group and some detail sketches are in the Musée de Cluny, the gift of M. Mareille. Further studies are also mentioned by M. Guiffrey (op. cit., p. 135, no. 369; and pp. 135–8, nos. 368–77). The scale of the figures in this drawing—above all the figure of the murderer—is larger than in the finished picture, and the pose of the victim differs very considerably.

Lent by the Musée du Louvre.

128. HEAD OF THE VIRGIN. Half-length, head turned three-quarters towards the left shoulder, eyes lowered, wearing a transparent veil on her head.

Black and white chalk on bluish paper, 240 × 175 mm. (9½ × 6⅞ in.).

Coll.: Acquired by the Musée de Dijon in 1841. Museum no. 642.

Lit.: E. de Goncourt, *Catalogue raisonné de l'œuvre de P. P. Prud'hon*, Paris 1876,

p. 94; H. Chabeuf, 'Sur un dessin de Prud'hon au Musée de Dijon', in *Mémoires de l'Académie de Dijon*, 1897–8, Vol. VI, pp. 31–40; J. Guiffrey, 'L'œuvre de P. P. Prud'hon', in *Les Archives de l'art français*, Vol. XIII (1924), no. 311; R. Régamey, *Prud'hon*, 1928, Pl. 56.

Exhib.: *Prud'hon*, Paris 1922, no. 126.

This drawing is possibly a study for the Virgin, a painting shown at the Salon of 1810, or perhaps an idea for the Annunciation in the former Youssoupov Gallery at St. Petersburg.

Lent by the Musée de Dijon.

PIERRE PUGET Château-Follet, near Marseilles 1622–94

Far from the influence of academic and classical art, Puget, painter, sculptor, architect, and engineer, worked first with a boat builder; he left in 1639 for Italy. There he came under baroque influences and was attracted by the work of Bernini. In Rome, he collaborated with Piero da Cortona on the decoration of the ceiling of the Palazzo Barberini, and one in the Palazzo Pitti, Florence. On his return to France in 1643, he worked in Marseilles, then in Toulon, where he carried out the entrance to the Hotel de Ville, containing his celebrated caryatides. Colbert appointed him *Directeur de la Décoration des navires* for the port of Toulon, and commissioned from him on behalf of the King for Versailles, several important sculptures, of which the 'Milon de Crotone' (1683) is his masterpiece.

In some of Puget's drawings his tortured forms disappear and are lost in the shadow, whilst in his decorative compositions his line is very precise.

129. DESIGNS FOR A SHIP. Three views of parts of an elaborately carved and decorated ship. On the left, side view of the bows; in the centre, full view of the poop; on the right, side view of the poop. Above, putti supporting, from left to right, an escutcheon with the Royal Arms of France, and separate letters W(?)L.R.L. and the figure 14.

Signed bottom left: *P. Puget*

Pen, wash and vellum, 537 × 327 mm. (21⅛ × 24⅞ in.).

Lent by Sir Bruce Ingram, O.B.E., M.C.

PIERRE PUVIS DE CHAVANNES Lyons 1824–Paris 1898

Son of a mining engineer, Puvis started with a scientific education, when a journey to Italy decided him to become a painter. He passed quickly from the studio of Henri Scheffer to that of Thomas Couture, and he was mainly influenced by his friend Chassériau. After a second journey to Italy in 1848, where he made a long study of Florentine art, Puvis found his vocation as a mural painter in his decorations for the Musée d'Amiens in 1861: 'Concordia et Bellum'. Puvis stands out as a great designer, and this influenced his style as a painter. His thoughtful sensitiveness, calm and serious, his self-imposed simplicity and Ingresque purity of line (with however, a greater plastic sense and a more classical feeling for form) together resulted in a harmoniously unified art. His name is associated with the paintings for the Musée de Marseilles (1869), the Pantheon (1876–9) and the Sorbonne (1889). Neglected at the Salon, he was esteemed by the Impressionists, and had a deep influence on the Symbolists, especially Gauguin.

130. YOUNG WOMAN AT HER TOILET. A young half-clothed woman is seated, turned towards the right, while another standing to the left is in the process of dressing her hair.

Annotated at the top in the artist's hand: *Lundi* and *Dimanche* 10 *h.* Stamped bottom right: *P.P.C.*

Black chalk, heightened with white chalk, 315×242 mm. (12⅜×9½ in.).

Coll.: Acquired by the Louvre in 1938. Inventory no. R.F.29111.

Exhib.: Le dessin français de Fouquet à Cézanne, Paris 1950 (not in catalogue):

Study for the painting 'The Toilet' exhibited at the Salon of 1877. There is another study in the Petit Palais (cf. C. Gronkowski, *Catalogue des Collections Municipales*, Paris 1927, no. 805 (repr.)).

Lent by the Musée du Louvre.

NICOLAS QUESNEL Third quarter of the sixteenth century–1632.

Little is known of the life of Nicolas Quesnel, second son of Pierre, and brother of François, painter to Henry III. We know from Marolles that this able portrait-painter was also painter of armorial bearings which were much in vogue at the court of his day. At his death, he had the title *doyen de la communauté des peintres et sculpteurs Parisiens.* Bouchot and Dimier have grouped about twenty works they consider to be by his hand around the signed portrait of Nicolas Quesnel's father.

131. PORTRAIT OF PIERRE QUESNEL. Head and shoulders only, turned three-quarters to the left, the face solemn and with a long beard, wearing a felt hat with the brim turned up on the left.

Inscribed top left: *Pierre Quesnel père de Nicolas à qui est ce livre qui a fait le dit crayon*, and the date: *1574*.

Coloured chalks on brown paper, 340×230 mm. (13⅜×9 in.).

Coll.: Fontette: Old Royal Collection.

Lit.: Bibliothèque historique de la France, 1739, p. 253, Col. 2; Niel, *Portraits des personnages français . . .*, Paris 1848–56, Vol. i, frontispiece; H. Bouchot *Les Portraits aux crayons*, Paris 1884, pp. 74 and 227; E. Moreau-Nélaton, *Les Clouet*, Paris 1924, Vol. i, p. 172 and Fig. 77; Vol. ii, p. 88, no. 503; L. Dimier, *Le Portrait en France au XVIe siècle*, Paris 1925, Vol. I, pp. 158, 161; Vol. ii, p. 259, no. 1071; Vol. iii, p. 148.

Exhib.: Portraits peints et dessinés du XIIIe au XVIe siècle, Bibl. Nat., Paris 1907, no. 133 (repr.); *Huit siècles de vie britannique à Paris*, Musée Galliéra, Paris 1948, no. 66.

Pierre Quesnel, who is represented here, practised painting in Edinburgh in the service of James v of Scotland. It is thought that he left France in the train of Marie de Lorraine at the time of the princess's marriage to the King of Scotland. By his wife, Madeleine Digby, a member of an old Scots family, Pierre Quesnel had a son François, who was born, according to Marolles, about 1543–4 'in the Royal Palace of Edinburgh'. Pierre Quesnel must have returned to France, as we find his signature and the date 1557 at the foot of a stained-glass window in the Church of the Augustines in Paris. In the Cabinet des Estampes there is a pair of pen drawings dated 1601 which are portraits of Pierre's two sons, François 'L'Écossais' and Nicolas who drew this portrait (cf. E. Moreau-Nélaton, op. cit., Vol. i, Figs. 80 and 83).

Lent by the Cabinet des Estampes, Bibliothèque Nationale, Paris.

ODILON REDON

Bordeaux 1840–Bièvre 1916

Contemporary with Impressionism, which sought to re-create the most fugitive aspects of the outside world, there developed in the second half of the century an art of suggestion and symbolism, springing from dreams and personal meditation, which found a sympathetic soil in England. In France it is represented by the work of Odilon Redon who carried on the Romantic tradition, but deepened it by a characteristically modern spirit of unrest. Redon was never understood by the general public, but his lofty spirit and the shining beauty of his images won him the friendship of Huysmans and of Mallarmé, and the esteem of younger artists. At the end of his life, his art, limited hitherto in his charcoal drawings and lithographs to black and white, blossomed into sumptuous colour harmonies.

132. THE SPIDER. A spider with long and slender legs, its body formed by a human face with a sarcastic smile, is clinging on the right to a wall and on the left to a tiled floor.

Charcoal on cream paper, 495 × 390 mm. (19½ × 15⅜ in.).

Coll.: André Mellerio; acquired by the Louvre in 1952.

Exhib.: O. *Redon*, Petit Palais, Paris 1934, no. 125. Lithographed in 1887 (cf. A. Mellerio, *Redon*, Paris 1913, no. 72).

Redon treated the theme of the spider with a human face a second time in charcoal in 'The Weeping Spider' which was in the M. Fabre and G. Fayet collections (cf. Cl. Roger-Marx, *Redon*, Paris 1925, Pl. 22). 'All my originality lies in this,' wrote Redon in his journal, 'in giving human life, according to the laws of probability, to improbable creatures—in as far as possible applying the logic of the visible to the service of the invisible.' (*A soi-même*, p. 30.)

Lent by the Musée du Louvre.

PIERRE AUGUSTE RENOIR Limoges 1841–Cagnes 1919

Having begun his career as a craftsman, painter on porcelain and of blinds, Renoir went to the École des Beaux Arts, Paris, and to the studio of Gleyre in 1862, where he met Monet, Bazille and Sisley. *Plein-air* painter, Renoir exhibited in the Salon of 1864, and took part in the first Impressionist exhibition in 1874. It was during this period he painted 'La Loge' (Tate Gallery, Home House loan). Under the influence of Monet, he adopted the Impressionist technique and applied it to figure painting in the open air. The artist's studies in this direction reached a climax in 'La Moulin de la Galette' (1876). The study of the work of Ingres and a voyage to Italy (1881) drew him away from Impressionism, during his 'Ingres period', 1881–5. About 1890 he returned to a looser style, in his portraits and nudes, opulent and sensuous in form, which can be compared to the sculpture of his friend Maillol. Stricken by rheumatism, he retired to Cagnes in 1906. 'I think I am making some progress,' said Renoir at seventy-five years of age. His sensitive drawing glows with warmth and vitality.

133. MATERNITY. A young mother seated three-quarters to the left, full face, wearing a garden hat with a wide brim, is suckling a half-naked baby which is playing with its foot. All round the main composition are many studies of the child's head only.

Signed bottom right: *Renoir.*

Red chalk, heightened with white, on canvas prepared in beige, 900 × 720 mm. (35½ × 28⅜ in.).

Coll.: Acquired by the Museum in 1948.

Lit.: Michel Drucker, *Renoir*, Paris 1944, pp. 75–6.

Exhib.: Renoir, Galerie A. Weill, Paris 1948; *Le Dessin français de Fouquet à Cézanne*, Brussels, Rotterdam, Paris, 1949–50, no. 190 (repr.).

The painter has depicted Mme Renoir and her eldest son Pierre, born in 1885; a subject to which the happy and sensuous simplicity which is the hall mark of his nature is immediately responsive. Renoir used it at least three times in the course of two years and returned to it again later on, in a canvas painted in 1918, being a copy on a smaller scale of this composition (cf. Chester Beatty Collection, London, and Mrs. Hunt Henderson, New York). In 1916 Renoir made a sculpture of this subject.

Lent by the Musée de Strasbourg.

134. THE JUDGEMENT OF PARIS. [Plate XXII.] On the left, Paris is seated, his head turned in profile to the right and wearing a cap. Before him are standing the three young women, their naked figures plump and graceful. Venus, in the centre, is receiving the apple which Paris holds out to her.

Signed bottom right in pencil: *Renoir*

Red chalk heightened with white chalk on beige-tinted paper, 750 × 1030 mm. (29½ × 40½ in.).

The theme of the 'Judgement of Paris' was one dear to Renoir in his old age. He used it for a painting in 1908, in which Gabrielle posed for the figure of Paris as well as for the three goddesses. A drawing in the same medium and of the same size is in the Phillips Memorial Gallery at Washington (cf. J. Rewald, *Renoir Drawings*, New York, 1946, no. 71, p. 22 (repr.); K. Berger, *Französischer Meisterzeichnungen des Neunzehnten Jahrhunderts*, Bâle 1949, no. 43, p. 26 (repr.)). The subject was carried out about 1916 in high relief by the sculptor Guino under Renoir's direction.

Lent by a private collector, Paris.

HYACINTHE RIGAUD Perpignan 1659–Paris 1743

Rigaud learnt to paint at Montpellier, then at Lyons. He came to Paris in 1681. Le Brun was interested in him, but although Rigaud gained the *Prix de Rome* in 1685, he advised him to stay in Paris to establish himself as a portrait painter. He was attracted by the art of

Van Dyck, whom he hoped to rival, and achieved a psychological insight, which won him a great reputation in his period. Official portrait painter, he was painter to Louis XIV, to the Regent, and to Louis XV during the first part of his reign.

135. PORTRAIT OF THE SCULPTOR VAN DEN BOGAERT, CALLED DESJARDINS. Head only, three-quarters view, turned towards the left.

Red chalk heightened with white, 330×250 mm. (13×9⅞ in.).

Coll.: Bonnet-Mel; bequeathed to the Musée de Montpellier in 1868.

Lit.: Lafenestre et Michel, *Inventaire des Richesses d'Art de la France: Musée de Montpellier*, 1878, Vol. I, no. 642 (under 'Inconnu, École Française: Portrait d'homme'); A. Joubin, *Le Musée de Montpellier, Dessins*, 1929, pp. 10, 30 (repr.); R. Cogniat, *Le Dessin français au XVIIIe siècle*, Documents d'Art, Monaco 1943, p. 70, Pl. XIX; J. Bouchot-Saupique, 'Le portrait dessiné français', in *Les Arts Plastiques*, Nov.–Dec. 1949, no. 11–12, p. 432; ibid., 'Les Maîtres du Dessin français de Fouquet à Cézanne', *Art et Style*, 1950, no. 14, Pl. 16.

Exhib.: Dessins du XVIIIe siècle, Montpellier 1942; *Le dessin français de Fouquet à Cézanne*, Brussels, Rotterdam, Paris 1949–50, no. 48.

The sculptor Martin van den Bogaert, called Desjardins (Breda 1640–Paris 1694), went to Paris when he was young, where he worked under the direction of his compatriot Van Opstal, and later with two Frenchmen, Houzeau and Buirette. Associate of the Academy in 1671, he carried out several works at Versailles, notably a 'Diana as Huntress'. His principal work is the 'Monument de Gloire' erected in honour of Louis XIV in the Place des Victoires, which he carried out between 1680 and 1686.

Lent by the Musée de Montpellier.

HUBERT ROBERT

Paris 1733–1808

Pupil of the sculptor Michaelangelo Slodtz, Hubert Robert went to Italy in 1754 with the future Duke de Choiseul, who obtained for him a lodging at the Academy at Rome. He worked with Pannini, and made a number of drawings of ancient monuments. Hubert Robert returned to Paris in 1765, having imbibed the theories of Winckelmann in favour of a return to the antique. Imitating Piranesi, he first introduced classical landscape into decoration. He was commissioned to re-design the Bosquet des Bains d'Apollon at Versailles in this style, appointed in 1778 *dessinateur des Jardins du Roi*, and in 1784 *Garde des tableaux du Musée royal*, and lodged at the Louvre. At the outbreak of the Revolution he was a suspect owing to his official position, was imprisoned at Sainte Pélagie and then at St. Lazare, but was set free on the fall of Robespierre. After a second and short journey to Italy, he died suddenly at his easel. Hubert Robert was, according to the Goncourts, 'the artist who invented the amusing ruin'.

136. VIEW OF THE VILLA MADAMA. An old bridge leads on the left to a colonnade surmounted by a balustrade and a statue. Washing is drying under an arch of the bridge. Three washerwomen in the foreground on the left.

Signed and dated, top left-hand corner on a stone tablet decorating the wall of the villa: *Villam Madama Delineavit Romae, H.Roberti 1760.*

Pen, Chinese ink wash and water-colour touches, over preliminary drawing in black chalk, 345×455 mm. (13⅝×17⅞ in.).

Coll.: J. P. Mariette; Duke Albert von Saxe-Teschen (founder of the Albertina). Albertina no. 12431.

Lit.: E. Hempel, 'Fragonard und Hubert Robert in ihren römisher Studienzeit', in *Die Graphische Künste*, 1924, p. 9; ibid., 1932, p. 17.

Exhib.: French Art, R.A., London 1932, no. 1010 (Comm. Cat. no. 736, Pl. CLXXVII); *Hubert Robert*, Orangerie, Paris 1933, no. 117.

Engraved in colour by Janinet in 1777–8 (Beraldi 85). The companion drawing, 'The Fountain of the Villa Sacchetti', is also in the Albertina and was engraved by Janinet (Beraldi 86).

Lent by the Staatliche Graphische Sammlung Albertina, Vienna.

137. PAVILION AND COLONNADE IN ROME. In the foreground, washerwomen near a basin; in the background, a pavilion and colonnade among trees.

Signed: *Robert delineavit Romae 1760.*

Black chalk, pen and water-colour, 312×452 mm. (12¼×17¾ in.).

Coll.: J. P. Mariette; Duke Albert von Saxe-Teschen (founder of the Albertina); Albertina no. 12428.

Lit.: P. de Nolhac and G. Pannier, *Hubert Robert*, 1910, repr. opp. p. 118.

Exhib.: Hubert Robert, Orangerie, Paris 1933, no. 116.

Lent by the Staatliche Graphische Sammlung Albertina, Vienna.

138. THE CAPITOL AND THE STATUE OF MARCUS AURELIUS. On the right the monumental stairway of the Capitol towards which several people are proceeding. In the foreground a woman with a pitcher on her head. To the left, on the Campidoglio, the statue of Marcus Aurelius is faintly indicated.

Dated in the centre on the ground: *176[2?]*

Red chalk, 290×440 mm. (11⅜×17¼ in.).

Coll.: His de la Salle; presented to the Louvre in 1878. Inventory no. R.F.785.
Lit.: C. Gabillot, *Hubert Robert et son temps*, 1895, repr. opp. p. 104; P. de Nolhac and G. K. Loukomsky, *La Rome d'Hubert Robert*, 1930, Pl. 22.
Exhib.: *Hubert Robert*, Orangerie, Paris 1933, no. 39; *L'art français au XVIIIe siècle*, Copenhagen 1935, no. 489.

Lent by the Musée du Louvre.

139. A LEANING TREE NEAR THE CUPOLA OF A CHURCH. An enormous tree, half uprooted and leaning to the right, occupies the greater part of this composition. On the right, two girls and two other figures on a mound. Lower down, in the middle distance on the right, a portico with pillars and the cupola of a church.

Inscribed in red chalk in Pâris's handwriting: *Robert.*

Red chalk, 283×358 mm. (11⅛×14⅛ in.).

Coll.: The Architect Pierre Adrien Pâris; bequeathed in 1819 to the Bibliothèque de la Ville de Besançon; now deposited in the Musée de Besançon.

Lit.: M. Feuillet, *Les dessins de Fragonard et d'Hubert Robert de . . . Besançon*, 1926, no, 44, Pl. 44.

Exhib.: *Het Franse Landschap*, Amsterdam 1951, no. 210.

Lent by the Musée de Besançon.

140. THE CARD-PARTY AT SAINTE-PÉLAGIE. In a prison, on a pallet to which a chain is fastened, a man wearing a sealskin cap, a pipe in his mouth, is playing cards with a boy by candlelight. In the foreground, various objects scattered on the ground. On the extreme right the cell door.

Inscribed left-hand bottom corner, undoubtedly in the artist's hand: *Robert fecit in Stae Pelagiae edibus.*

Pen and Chinese ink wash and water-colour, 210×320 mm. (8¼×12⅝ in.).
Coll.: Given to the Musée d'Orléans by M. Féral in 1880.
Lit.: P. Vitry, *Le Musée d'Orléans*, p. 54; Paul Sentenac, *Hubert Robert*, 1929, p. 50, Pl. 59.

Exhib.: *Chefs d'œuvre des Musées de province*, First Exhibition, Orangerie, Paris 1931, no. 113; *Hubert Robert*, Paris 1933, no. 182; *Le dessin français de Fouquet à Cézanne*, Brussels, Rotterdam, Paris, 1949–50, no. 97, Pl. 45.

Compare a drawing in the Musée Carnavalet of 'Hubert Robert in the Prison of Sainte-Pélagie' (230×330 mm. Exhib.: *Hubert Robert*, Orangerie, Paris 1933, no. 181). It seems likely that the painter himself is here shown playing cards with Émile, the young son of his friend Roucher. The revolutionary scenes painted by Hubert Robert did not deflect attention from his friendships with the aristocracy. He was declared suspect and imprisoned on the 8 Brumaire II, first at

Sainte-Pélagie and later at Saint Lazare. He shared his imprisonment with Roucher, Chénier, and Madame de Coigny. He procured brushes and colours and was thus able to depict the life of the prisoners. He also painted plates which a gaoler sold on his behalf. He was freed on 9 Thermidor.

Lent by the Musée d'Orléans.

AUGUSTE RODIN Paris 1840–1917

Pupil of Barye and of Carrier-Belleuse, Rodin dominated French sculpture at the end of the nineteenth century. He called himself 'an observer of life' and his realism is not only visual, but one of deep feeling. Life must be seized and expressed as a whole, from the physical aspect of human beings with their beauty and ugliness to the secrets of their souls and their sense of destiny. This passionate search explains the diversity of Rodin's art; the self-imposed simplicity of the group of 'Les Bourgeois de Calais', the romantic quality of 'La Porte d'Enfer', the symbolism of his evocations of Victor Hugo and Balzac, the sensitive psychology of his portraits, and the lively suppleness of his female nudes which animates his fresh watercolours.

141. CAMBODIAN DANCER. Full-length figure of a dancer with raised arms.

Pencil and wash, 308×235 mm. (12⅛×9¼ in.).
Coll.: Rodin Inventory no. 990.
Exhib.: French Drawings, Matthiessen's Gallery, London 1938, no. 142.

A drawing of a similar subject is included in the collection of the Musée Rodin (no. 4493).

Lent by A. Paul Oppé, Esq.

THÉODORE ROUSSEAU Paris 1812–Barbizon 1867

Of Franche-Comté origin, like Courbet, he devoted himself from the first to landscape painting in the Hobbema and Ruysdael tradition. He is a realist in his direct observation of nature, and his landscape is free from all mythological and historical accessories. The melancholy which is part of his temperament and lonely character gives a romantic flavour to his slightest sketch. After the refusal of his 'Descente des Vaches' at the Salon of 1835, he retired to the Fôret de Fontainebleau, where other artists soon came and joined him. Thus was formed the Barbizon School of which Rousseau was the head. Success came to him late; he was appointed *Président du Jury* at the Universal Exhibition on the year of his death. A room was devoted to his work at the Salon of 1885, an act of homage to this honest artist, poet of the trees and of the moors, who through his sincerity and disinterestedness takes his place with Honoré Daumier and Jules Dupré, who were his friends.

142. LANDSCAPE NEAR A TOWN. In the distance a town stretched out at the foot of high wooded mountains. In the foreground, peasants on a road with their cattle and a loaded ox-cart. Wide clear sky.

Signed bottom left, in pen: *Th. Rousseau.*

Pen, wash and water-colour, 235×395 mm. (9¼×15½ in.).

Lit.: Klaus Berger, *Französische Meisterzeichnungen des neunzehnten Jahrhunderts*, Bâle 1949, p. 19, Pl. 25.

Drawn c. 1844.

Lent by the Musée des Beaux Arts de Lyon.

AUGUSTIN DE SAINT-AUBIN Paris 1737–1807

Pupil of his brother Gabriel, then of Fessard and of Laurent Cars; the last had a decisive influence on his work. A. de Saint-Aubin made a number of portraits, among which one of Diderot. Associate of the Academy in 1771, he was overwhelmed with illustrating work, portraits, medallions and vignettes. He drew and engraved all the fashionable world of his time, but he was always able to retain in his drawings the qualities of a painter.

143. THE BALL OF ST. CLOUD, AT GRIEL'S HOUSE. A large crowd is strolling about, dancing, listening to the music, or drinking under the trees, from which hang Venetian lanterns, illuminating the scene. Two large trees dominate part of the design with their heavy masses. In the foreground on the left, a man sits with crossed legs; on the right, another standing figure, with his back to the spectator, wearing a tricorne hat, leans on his cane.

Inscribed beneath the drawing on the left: *Aug. de Saint-Aubin invenit 1759* and in the centre: *Bal de St. Cloud chès Griel.*

Pen with sepia and Chinese ink wash, 216×170 mm. (8½×6¾ in.).

Coll.: H. Destailleurs (Sales, 26–27 June 1893 lot 113, and 19–23 May 1896, lot 676); G. Mühlbacher (Sale, 15–18 May 1899, lot 265); Isaac de Camondo; presented to the Louvre in 1922. Inventory no. R.F.4109.

Lit.: Catalogue de la Collection I. de Camondo, no. 145; E. Dacier, *Gabriel de Saint Aubin*, 1929, Vol. 1, p. 17.

Exhib.: Les Goncourt et leur temps, Arts Décoratifs, Paris 1946, no. 431; *Dessins français du Musée du Louvre*, Berne 1948, no. 63, Pl. 10; *Het Franse Landschap*, Amsterdam 1951, no. 215.

This drawing and its pendant 'Fireworks at Griel's' (Louvre, Inventory no. R.F.4110) recall this famous rendez-vous of the eighteenth century, the open-air ball in the gardens of St. Cloud, of which Griel was Keeper. It is interesting to compare this drawing with one made for one of the most famous of all Impressionist paintings, 'The Moulin de la Galette' (Louvre), painted by Renoir in 1876. The same spirit, the same fantasy, the same love of youth and life inform both these works, and Renoir is thus directly linked to the great tradition of the French painters of *fêtes galantes* in the eighteenth century.

Lent by the Musée du Louvre.

144. PEOPLE ON HORSEBACK AND ON FOOT, A CARRIAGE . . . A series of sketches.

Pen, bistre and Chinese ink wash, over black lead sketch, 110×396 mm. (4⅜×15⅝ in.).

Coll.: Destailleurs (Sale, 26–27 May 1893, no. 96 of lot 112).

Lit.: Sellier and Dorbec, *Guide explicatif du Musée Carnavalet*, 1903, p. 101, no. 10.

Exhib.: Trois siècles de dessin parisien, Musée Carnavalet, Paris 1946, no. 320.

Lent by the Musée Carnavalet, Paris.

GABRIEL JACQUES DE SAINT AUBIN Paris 1724–80

By his originality, his zest and keen appreciation of life, Gabriel de Saint Aubin can be regarded as the greatest of the *petits maîtres* of the eighteenth century in France. Pupil of Jeaurat, of Collin de Vermont and of Boucher, he abandoned the academic curriculum in 1754, having obtained only second prize in the competition for the *Prix de Rome*.

At first he specialized in representing scenes of daily life, continually drawing and noting the smallest details with an astonishing accuracy, refinement, and poetry, which turn him from an anecdotalist into an exquisite raconteur. His Salon catalogues are embellished with pictures of all the exhibits, and his lively landscapes are full of vitality, and sparkle with light.

145. THE FOUNTAIN OF THE FOUR SEASONS, RUE DE GRENELLE, PARIS. In the foreground on the pavement are some posts. The fountain dominates the whole composition.

Black chalk and Chinese ink heightened with gouache, 183×121 mm. (7¼×4¾ in.).

Coll.: Frédérique Wilhelmine Wohlfart; bequeathed in 1891 to the Nationalmuseum, Stockholm. Inventory no. 390/1891.

Lit.: Gauffin, *Konstverk och människer*, 1915, pp. 148–59; *Gazette des Beaux Arts*, 1931, pp. 47–54, Fig. 1; E. Dacier, *Gabriel de Saint Aubin*, 1931, Vol. II, p. 100, no. 576 (repr. Vol. I, Pl. 26).

Exhib.: Dessins du XVe au XVIIIe siècle du Musée de Stockholm, Stockholm 1933, no. 80 (repr.); *La Suède et Paris*, Musée Carnavalet, Paris 1947, no. 570.

This drawing can be compared with that representing 'The Inauguration of the Fountain of the Four Seasons, rue de Grenelle' (1749) now in the Musée Carnavalet, Paris. This fountain, the work of Bouchardon, was put up in 1749.

Lent by the Nationalmuseum, Stockholm.

146. A PARTY UNDER ORANGE TREES. In a room decorated with mirrors and lit by candle-sconces and candelabra, ladies and gentlemen are grouped round a table beneath orange trees decorated with garlands. There are servants in attendance.

On the verso, an inscription in ink, but not by the artist: *Palais du Régent, fête de la Saint Louis 1754. A porter à Auguste . . . qu'il y mette la suitte* [?].
Black chalk heightened with white chalk on blue paper, 256×316 mm. (10⅛×12½ in.).

Coll.: H. Destailleurs (Sale, 27–8 April, Paris 1866, lot 205, with the title 'Grand dîner dans une orangerie'); Armand-Valton; bequeathed to the École Nationale des Beaux Arts in 1908. Inventory no. 34851.

Lit.: E. and J. de Goncourt, *L'art au XVIIIe siècle*, new ed. Vol. II, p. 189; P. Lavallée, 'La collection de dessins de l'École des Beaux Arts', *Gazette des Beaux Arts*, Vol. XIII (1917), p. 427 (repr.); ibid., *Dessin français au XVIIIe siècle à la Bibliothèque de l'École des Beaux Arts*, 1928, no. 27, Pl. 27; E. Dacier, *Gabriel de Saint Aubin*, 1931, Vol. II, pp. 116–17, no. 662; P. Lavallée, *Le dessin français*, 1948, p. 86; D. Sutton, *French Drawings of the XVIIIth century*, London 1949, Pl. XXXII.

Exhib.: Saint Aubin, Galerie Charpentier, Paris 1925, no. 25; *French Art*, R.A., London 1932, no. 800 (Comm. Cat. no. 748); *Art français des XVIIe et XVIIIe siècles*, École des Beaux Arts, Paris 1933, no. 150; *Art français du XVIIIe siècle*, Copenhagen 1935, no. 503; *Chefs d'œuvre de l'art français*, Paris 1937, no. 585; *Dessins français*, Bogota 1938; *Le dessin français de Fouquet à Cézanne*, Brussels, Rotterdam, Paris 1949–50, no. 98; *Meisterwerke aus Frankreichs Museen*, Albertina, Vienna 1950, no. 105.

This drawing is described by the Goncourts with the title 'Great dinner in an Orangery' (cf. *L'Art au XVIIIe siècle*, 1st ed., Paris 1880, Vol. 1, p. 438). Lavallée observes that the scene appears to be not a repast but a game. In addition he suggests that the inscriptions on the verso are not in the artist's hand and that the information therein is unreliable: the Palais Royal was not called the Palais du Régent at the time when Saint Aubin could have done this drawing. Even the date 1754 is dubious, as the costumes seem to date from 1760–5 (cf. Lavallée, op. cit., 1928). Dacier states (op. cit.) that the date of the drawing is nearer 1750 than 1760. Stylistically this work approximates to 'L'Illumination de la Galerie de Versailles' of the year 1751 (Dacier, op. cit., no. 615).

Lent by the École Nationale Supérieure des Beaux Arts, Paris.

147. A PROMENADE. In a shady corner people are walking or resting. To the left, a group of three women, one standing, the others seated or lying on the ground. To the right in the foreground, a soubrette walking down some steps.

Pen with touches of Chinese ink wash, 172×240 mm. (6¾×9½ in.).

Verso: a woman playing with a puppet, and a nymph (pen).

Coll.: H. Destailleurs; Armand-Valton; bequeathed to the École des Beaux Arts in 1908. Inventory no. 34795.

Lit.: P. Lavallée, *Le Dessin français au XVIIIe siècle à la Bibliothèque des Beaux Arts*, 1928, Pl. 28; E. Dacier, *Gabriel de Saint Aubin*, 1931, Vol. II, p. 98, no. 559.

Exhib.: Saint Aubin, Paris 1925, no. 35; *Art français des XVIIe et XVIIIe siècles*, École des Beaux Arts, Paris 1933, no. 149; *Landscape in French Art*, R.A., London 1949–50, no. 435 (repr. on the cover of the Book of Illustrations [Arts Council]).

'One may compare', writes Dacier, 'the figure of a standing woman on the right of the dancers in the 'Bal d'Auteuil' engraved by the artist in 1761, and in 'La Guingette', a picture engraved by F. Basan about 1761.

Lent by the École Nationale Supérieure des Beaux Arts, Paris.

GEORGES SEURAT Paris 1859–91

Pupil first at the art school in the Rue des Petits Hôtels, where he met Aman-Jean, Seurat worked at the Beaux-Arts from 1878 to 1880, in the studio of Lehmann. After 1880, he studied a new technique, based on the theories of Chevreul and Helmholtz; he was also influenced by Holbein, Ingres and Delacroix. In 1884 he showed at the first Salon des Indépendants his 'Une Baignade, Asnières' (The Tate Gallery) and the same year he met Paul Signac. Two years later, whilst Fenéon was defining the principles of the new group of neo-impressionists, Seurat exhibited 'Le Dimanche d'Été à la Grande Jatte', a highly accomplished work, over the composition of which he had long meditated. His drawings, in conté, in which he studies the depths of tone and the contrasts of light, have a moving poetical quality, due to this self-imposed austerity, and to the subtle relations of black, white and grey. This painter, who combined a logical mind with a rare sensitivity, died at the age of thirty.

148. DANCER RESTING AND THE CASHIER. On the left, the imposing bust of the cashier; to the right, the weary dancer, her shoulders wrapped in a shawl, leans against the wall, turned towards the left.

Conté crayon, 315×240 mm. (12⅜×9½ in.).
Lit.: G. Kahn, *Les dessins de Seurat*, Paris 1926, Pl. 101; J. Rewald, *Georges Seurat*, Paris 1948, Fig. 79.

Dating from 1886 and forming part of a series of studies made by Seurat about 1886–7 and grouped under the title 'Les Banquistes' (The Charlatans).

Private Collection, Paris.

149. THE CAFÉ SINGER. In the foreground, silhouetted, the instruments of the orchestra; on the stage, lit by the footlights and gas-lamps, the singer in a white dress, standing in profile to the left.

Conté crayon, heightened with white chalk, 310×230 mm. (12⅛×9 in.).
Exhib.: Vincent van Gogh and his contemporaries, Amsterdam 1930.

Compare other studies of café singers done about 1887, in particular 'Au Concert Européen' (cf. J. Rewald, *Seurat*, Paris, 1948, Fig. 76, and W. George, *Seurat*, Album Druet, Pl. 3).

Lent by Ir. V. W. van Gogh, Laren, Holland.

PAUL SIGNAC

Paris 1863–1935

Pupil at the Arts Décoratifs, Signac exhibited with Odilon Redon and Georges Seurat at the first Salon des Indépendants in 1884. After this date, closely connected with Seurat, Signac became the 'motive force', according to Rewald, of the newly formed neo-impressionist group, whose principles he developed in his fine book *De Delacroix au Neo-Impressionnisme*, published by the *Revue Blanche* in 1899. Based on a technique foreshadowed by Delacroix, and confirmed by the discoveries of Chevreul and Rood, Signac gave a scientific basis to

Impressionism, substituting optical blending for the blending of pigments. He painted many water-colours on his numerous voyages in France, Holland, Italy and Asia Minor. The work of this learned colourist, a poet of the skies and of water, is full of trembling and vibrating light.

150. THE BRIDGE AT GIEN. In the foreground, the river, to the right, the tree-bordered bank. In the centre middle-distance, the round-arched bridge, abutting on the left on to a group of slate-roofed houses. To the extreme left a row of trees with tall thin trunks and light foliage.

Signed left in black chalk: *P. Signac, Gien, 28.*

Black chalk, water-colour and gouache on white paper, 265 × 730 mm. (10½ × 28¾ in.)

Exhib.: Dessins français, Buenos Aires and New York 1939–45; *Paul Signac,* Musée d'Art Moderne, Paris 1951.

Lent by Mme Cachin Signac.

ISRAËL SILVESTRE Nancy 1621–Paris 1691

An engraver and designer, Silvestre worked under his uncle Israël Henriet, friend and publisher of Callot and Stefano della Bella, by both of whom he was influenced. Between 1640 and 1653, he voyaged in Italy, then in France. He brought back a large quantity of sketches from his travels, which he engraved. In 1670 he was elected member of the Academy.

The drawings and engravings of Israël Silvestre are precious documents both historically and iconographically, representing as they do the life of the seventeenth century in a lively and poetical manner.

151. VIEW OF THE PONTE VECCHIO AT FLORENCE. A view from a window in the South Gallery of the Uffizi.

Black chalk and water-colour, 259 × 410 mm. (10¼ × 16⅛ in.).

Coll.: Earl of Abingdon.

Exhib.: Drawings of Rome and Italy . . . by Israël Silvestre, Colnaghi, London 1935, no. 6; *Landscape in French Art,* R.A., London 1949–50, no. 388.

Lent by Sir Bruce Ingram.

152. VIEW OF THE COLOSSEUM AND OF THE ARCH OF CONSTANTINE. Ruins of the Colosseum with trees in the background.

Chalk and brown wash, 238 × 330 mm. (9⅜ × 13 in.).

Coll.: The Earl of Abingdon.

Lent by A. Paul Oppé, Esq.

ALFRED SISLEY
Paris 1839–Moret 1899

Born of English parents, he entered in 1862 the studio of Gleyre, where he met Monet, Bazille and Renoir, who became his friends. He was the most faithful supporter of the Impressionist movement, in its *plein-air* painting and its researches into light. He strove to make a sensitive rendering of the landscape of the Île de France, at Bougival, Marly, and especially at Moret-sur-Loing, where he settled down in 1879. His retired life, broken only by some visits to England, ended in 1899 in great penury. It was only after his death that the refined delicacy of his art was recognized.

153. (*a*) SEASCAPE. On the right, the shore covered with brushwood; to the left, lower down, the sea.
Dated bottom right in black lead: *Juillet 1897*
Coloured chalks, 160×210 mm. (6¼×8¼ in.).
Coll.: Given by Mlle Sisley to the Palais des Beaux Arts.
Lit.: C. Gronkowski, *Catalogue des collections municipales*, Paris 1927, no. 1000.

(*b*) HUTS ON THE SEASHORE. On a beach which ends in a point jutting into the sea to the left, are some cabins on wheels and people.
Inscribed top right in black lead: *Les cabines sont un peu trop larges.*
Black lead and coloured chalks, 155×250 mm. (6⅛×9⅞ in.).
Coll.: Given by Mlle Sisley to the Palais des Beaux Arts.
Lit.: C. Gronkowski, op. cit., no. 1017.

Lent by the Palais des Beaux Arts de la Ville de Paris.

HENRI DE TOULOUSE-LAUTREC
Albi 1864–1901

Descended from the most ancient family of Languedoc, the Counts of Toulouse; two accidents in childhood arrested his growth and deformed his body, condemning him to life apart owing to his disability. In Paris, he worked under Bonnat and Flameng, but he was specially influenced by Degas, Forain and Japanese prints. He visited England, lived in Paris, and enjoyed life in the bars, *café-concerts*, popular dance-halls, circuses, theatres and sports-grounds. Painter, lithographer, poster-artist, his interests, though limited, are passionately concentrated, and disclose an outstanding talent as a draughtsman and a cruelty of a different nature from that of Degas, but fundamentally sad. He died at thirty-seven. The Musée d'Albi now possesses a great number of his drawings.

154. YOUNG WOMAN SEATED. [Plate XXIV.] Back view, sitting on a stool, turned slightly to the left, wearing a jacket with a high collar and flared skirt, fitting tightly at the waist. Her left arm rests on her full skirt.

Bottom left, stamped in red: *T.L.*

Charcoal, 620 × 480 mm. (24¾ × 18⅞ in.).

Coll.: Given to the Musée d'Albi by the Comtesse A. de Toulouse-Lautrec.

Lit.: M. Joyant, *Toulouse-Lautrec. Dessins, Estampes, Affiches*, Paris 1927, p. 191; J. Lassaigne, *Toulouse-Lautrec*, Paris 1939, repr. p. 9; E. Julien, *Toulouse-Lautrec*, Documents d'Art, Monaco 1942, Pl. 35; Huyghe et Jacottet, 1948, Pl. 131.

Exhib.: *Toulouse-Lautrec*, New York 1937, no. 29; London 1938, no. 33; Paris 1938, no. 4; Kunsthalle, Bâle 1947, no. 108; Amsterdam, Brussels 1947, no. 71; *Cinquantième anniversaire de la mort de Toulouse-Lautrec*, Orangerie, Paris 1951, no. 91; Albi 1951, no. 146.

Drawn in 1888; the same model posed for the illustration to Aristide Bruant's song 'Aux Batignolles'.

Lent by the Musée d'Albi.

155. LUCIEN GUITRY AND JEANNE GRANIER. Guitry is seated on the left, in profile to the right; Granier is on the right facing front.

Bottom left: stamp *TL.*

Blue chalk and touches of water-colour, 506 × 355 mm. (19⅞ × 14 in.).

Coll.: Given by the Comtesse de Toulouse-Lautrec to the Cabinet des Estampes, Bibl. Nat.

In 1895, Lucien Guitry, then thirty-five years old, and Jeanne Granier brought great success to Maurice Donnay's *Amants* at the Théâtre de la Renaissance. In his series of lithographed portraits of actors and actresses (1895) Lautrec includes Granier (Delteil, no. 154) and Guitry (Delteil, no. 155).

Lent by the Cabinet des Estampes, Bibliothèque Nationale, Paris.

156. GIRL IN BED. In bed, seen from an angle, a young woman stretched out towards the right, a smile on her face, the bed cover drawn up to her chin, leaving her crossed legs bared.

Signed bottom left: *T-Lautrec.*

Pencil and chalk, 292 × 475 mm. (11½ × 18¾ in.).

Coll.: Samuel Courtauld.

Lit.: Huyghe et Jacottet, Pl. 134; 'Les Maîtres du Dessin français' (*Art et Style* no. 14), Paris 1950.

Exhib.: *Samuel Courtauld Memorial Exhibition*, Tate Gallery, London 1948, no. 121; *De Fouquet à Cézanne*, Brussels, Rotterdam, Paris 1949–50, no. 215.

Drawn about 1896. To be compared with the red chalk drawing

'Woman in Bed' in the Koenigs Collection (Boymans Museum, Rotterdam).

Lent by the Home House Trustees.

CARLE VERNET

Bordeaux 1758–Paris 1836

Pupil of his father, Joseph Vernet, and of Lépicié, he obtained the *Prix de Rome* in 1781, and left for Italy. On his return, he married Catherine-Françoise Moreau, the daughter of Moreau *le jeune* (see no. 111). Through his 'Triomphe de Paul Emile', he was made a member of the Academy in 1788. Carle Vernet, who mixed in fashionable society, was keenly interested in horse-racing, which had been introduced from England, and scenes from which he often painted. Whilst the Empire inspired him in his great compositions, such as 'The Morning of Austerlitz' (1803) and 'Napoleon before Madrid' (1810), he was above all the witty chronicler of his time, and a caricaturist of the fashions and excesses of the Directory; his horses, his race-meetings, and hunting scenes foreshadow Géricault, who was his pupil.

157. THE PALAIS ROYAL, ABOUT 1810. In the foreground, under the arcades, there are strollers, women, and a salesman against a pillar. In the left background, the trees of the garden, and on the right, a perspective of the east front of the palace.

Signed bottom left: *Carle Vernet*

Black lead, pen, bistre and Chinese ink wash, 309 × 262 mm. (12⅛ × 10¼ in.).

Lit.: D. Sutton, *French Drawings of the XVIIIth Century*, London 1949, Pl. I.

Exhib.: Trois siècles de dessin Parisien, Musée Carnavalet, Paris 1946, no. 367.

Under Louis XIV, after the fires of 1763 and 1781, the Duc de Chartres (Louis-Philippe Egalité), had the Palais Royal rebuilt by Moreau and Coutant d' Ivry; the three galleries he built surround the gardens on the west, north and east. The promenades of the Palais Royal became one of the most lively and frequented places in Paris, especially during the Revolution and the Directory. It has often been depicted, notably in two celebrated colour plates, by Louis-Philibert Debucourt (M. Fenaille, *L'Œuvre gravé de Debucourt*, 1899, nos. 11, 33).

Lent by the Musée Carnavalet, Paris.

SIMON VOUET

Paris 1590–1649

Painter from the age of fourteen, Vouet accompanied the Baron de Sancy to Constantinople in 1611, and to Venice in 1612, settling down in Rome from 1613 to 1627. The fame he won in Italy followed him when he returned to Paris and Louis XIII appointed him his *Premier Peintre*. His broad style made him one of the leading decorative artists of his time, and he was entrusted with important commissions in the palaces and *hôtels* of Paris. His studio was much frequented, by, amongst others, Le Brun, Le Sueur, Mignard and La Hyre.

Vouet is the best example of the monumental and decorative art of the reign of Louis XIII, which foreshadows the more imposing and stately style of Louis XIV. Through his drawings and the supple modelling of his forms with their undulating curves, he foreshadows the art of the eighteenth century.

158. SAINT PETER DELIVERED FROM PRISON. At the top of a stair in a glow of light, St. Peter is being led to the right by the angel, while to left and right of the scene are seated two sleeping soldiers.

Red chalk and bistre wash, squared, 200× 190 mm. (7⅞×7½ in.).

Coll.: Marquis de Robien (1698–1756); confiscated at the Revolution, and assigned to the town of Rennes by the Imperial Government following the renunciation of the Robien heirs.

Lit.: Catalogue du Musée de Rennes, 1884, no. 134; P. Lavallée, 'Les Dessins Français de la Collection Robien au Musée de Rennes', extract from the *Bulletin de la Société de l'Histoire de l'Art Français*, 1938, p. 9, no. 18, repr. facing p. 14; ibid., *Musée de Rennes, Quatorze dessins de l'École français*, Paris 1939, no. 8 (repr.); ibid., *Le dessin français*, 1948, p. 39.

Composition study for a painting designed for the Chapel of President Séquier. An engraving by Dorigny, dated 1638, reproduces this composition in reverse, with slight alterations.

Lent by the Musée de Rennes.

JEAN ANTOINE WATTEAU Valenciennes 1684–Nogent sur Marne 1721.

At an early age, he went to Paris, and entered the studio of Gillot. He was inspired by new themes, *fêtes galantes* and scenes from the Italian comedy. In the studio of Claude Audran II, where he worked later, he was able to study the work of Rubens; finally in the home of the collector Crozat he came to know the drawings of the old masters. This three-fold education enabled him to develop a supple, strong and lively style, marked by great delicacy. At the same time, his work is stamped by his own character, which re-created reality as a sort of poetic fantasy. Watteau did not obtain the *Prix de Rome*, but became Member of the Academy in 1717 as a painter of *fêtes galantes*. The

'Embarkment for Cythera' at the Louvre was his diploma work. After a short stay in England, he lived for some time with the picture dealer, Gersaint, and painted him a shop-sign (Berlin Museum) out of gratitude. Afflicted with tuberculosis, Watteau died at the age of thirty-seven. His drawings in red or in three-coloured chalks, drawn from nature, represent in their majestic simplicity a highly refined art, masterly and full of poetry. The influence of Watteau was dominant during the whole of the first half of the eighteenth century, and it personifies the French spirit by its subtlety and naturalness.

As much a poet as an observer, Watteau escaped into the enchanted world of his own imagination; from nature he took only the material which served to give it a visual precision and a picturesque reality. But his poetic sensibility was the basis of his grace, emotion, and intelligence.

159. INTERIOR OF A SHOP. A merchant behind his counter presents an object to a young nobleman standing in the middle of the shop. A child is standing behind the latter. On the right, in the foreground, a group of men are conversing.

Inscribed bottom left, in red chalk: *Watteau*

Red chalk, 150×218 mm. (7⅞×8⅝ in.).

Coll.: Ancient Collection. Louvre Inventory no. 33362.

Lit.: L. de Fourcaud, 'A. Watteau', in *La Revue de l'Art Ancien et Moderne*, 1901, Vol. I, p. 324, no. 2; E. Dacier et Ch. Martine, *Dessins de maîtres français*, Vol. X: *Watteau*, 1930, no. 33, Pl. 33.

This drawing seems to belong to the beginning of Watteau's career (*c.* 1704–5), the style being still fairly close to that of Gillot. All the same, this picture, by its subject, can be said to be a forerunner of the famous 'L'Enseigne de Gersaint' of the latter part of his career.

Lent by the Musée du Louvre.

160. STUDY OF TWO MEN. One, a standing figure, turning three-quarters to the right with right hand extended, the other seated, full face, the head turned three-quarters to the left, holding his hat over his knees with his left hand.

Red chalk, 181×176 mm. (7⅛×7 in.). extended by 15 mm. at the left. The right hand of the standing figure has been re-drawn.

Coll.: Desperet; Armand-Valton; given to the École des Beaux Arts in 1908. Inventory no. 34850.

Lit.: Edmond de Goncourt, *Catalogue de l'œuvre de Watteau*, pp. 115–16; P. Lavallée, *Dessins français du XVIIIe siècle à l'École des Beaux Arts*, 1928, Pl. I.

Exhib.: Art français des XVIIe et XVIIIe siècles, École des Beaux Arts, Paris 1933, no. 159; *Meisterwerke aus Frankreichs Museen*, Albertina, Vienna 1950.

Study for 'La Conversation', engraved by Liotard (formerly in the H. Heugel collection). It is generally agreed that the standing figure is probably Watteau himself. Goncourt (*La Maison d'un Artiste*, Vol. I, p. 53) claims that the seated figure is Julienne while Louis Gillet (*Watteau*, pp. 79 and 205) suggests that it is Crozat. Both claims are equally doubtful. The drawing was probably made before 1709.

Lent by the École Nationale Supérieure des Beaux Arts, Paris.

161. STUDY OF THREE SOLDIERS RESTING. Figures of three soldiers, the first seen from the back, lying on his face against a bank, the second stretched on his back, in profile to the left, and the third seated facing forward, head turned to the left, and holding his musket across his legs.

Red chalk, 174×218 mm. (6⅞×8⅝ in.).

Verso: French and Italian Comedians.

Coll.: Guichardot; Armand-Valton; given to the École des Beaux Arts in 1908. Inventory no. 34573A.

Lit.: P. Lavallée, 'La Collection de dessins de la Bibliothèque de l'École des Beaux Arts' in *Gazette des Beaux Arts* 1917, p. 424 (repr.); P. Lavallée, *Dessins français du XVIIIe siècle à l'École des Beaux Arts*, 1928, p. 6, Pl. 3; E. Dacier et Ch. Martine, *Dessins de maîtres français*, Vol. X: *Watteau*, 1930, Pl. XLI.

Exhib.: Le siècle de Louis XIV, Bibl. Nat., Paris, no. 1241; *Art français des XVIIe et XVIIIe siècles*, École des Beaux Arts, Paris, 1933, no. 161; *Meisterwerke aus Frankreichs Museen*, Albertina, Vienna 1950, no. 64.

Drawn without doubt in 1709 or 1710 when Watteau was making a short stay at his birthplace, Valenciennes, where he was able to make sketches from life of soldiers who had fought in the battle of Malplaquet. In these studies—several are reproduced in K. T. Parker's *The Drawings of Antoine Watteau*—the influence of both Van der Meulen and Joseph Parrocel is apparent, although Watteau uses a more personal and more lively style in his work.

The upper figure in this drawing was used by Watteau in his 'L'Escorte d'equipage', which was engraved in reverse by Cars. A copy of this drawing with a fourth figure added—that of a flute player—was in the Masson Collection where it was attributed to Pater (Sale, 19 March 1924, lot 113).

Lent by the École Nationale Supérieure des Beaux Arts, Paris.

162. AN OLD SAVOYARD. Three-quarter length figure, seated and turned to the left, wearing a wide-brimmed hat turned up on the left.

He is leaning on a large pedlar's pack while another pack is set on his knees.

Black and red chalk, 224×151 mm. (8⅞×6 in.).

Coll.: Santarelli (vi, 8368).

Lit.: K. T. Parker, *The Drawings of Antoine Watteau*, London 1931, no. 12, Pl. 12.

Parker compares this with a drawing in the Bonnat Museum at Bayonne of a standing figure of an old Savoyard. 'Besides the small engraving by Jeaurat, belonging to the *Figures françaises et comiques*, the drawing was etched by Caylus (G.368) and, in the same sense as the original, by Boucher (G.369), these plates being rejected by Jullienne, but preserved in the Arsenal Recueil. A counterproof of the drawing is at Stockholm. On the back is the mutilated draft of a letter connected with inscriptions on page 7 in the British Museum, and a drawing formerly in the possession of Mr. A. Birrell, now in the Strauss Collection, New York.'

Lent by the Uffizi Gallery, Florence.

163. PORTRAIT OF A MAN. He is seen standing, full face, with a fur hat on his head and wrapped in an ample robe.

Red and black chalk, 318×200 mm. (12½×7⅞ in.).

Coll.: Fisher; J. P. Heseltine.

Lit.: *Catalogue of the Heseltine Collection*, London 1900, p. 49, no. 3 (repr.); *Dessins de l'École français du XVIIIe siècle provenant de la collection H...*, Paris 1913, no. 98 (repr.).

Exhib.: *National Loan Exhibition*, London 1909–10; *Retrospective d'art français*, Amsterdam 1926, no. 203; *Drawings by Watteau*, Willet Holthuysen Museum, Amsterdam 1935, no. 12.

This drawing was for a long time thought to represent the actor Poisson (and was wrongly said to be him in the Heseltine catalogue). It is more likely to be the portrait of a person in the suite of the Persian Ambassador to Paris in 1715. Watteau made several sketches of Orientals and Persians (e.g., Victoria and Albert Museum, Parker no. 98; Teyler Museum, Haarlem, Parker no. 99).

Lent by M. Frits Lugt, The Hague.

164. THE FINDING OF MOSES. In a landscape dominated by tall trees, a river flows across the foreground. On the bank, on the right, stands Pharaoh's daughter, under the shade of a parasol held by a servant, surrounded by her entourage. A kneeling woman is presenting to her the infant Moses whom she has just discovered at the river's edge. In the centre a naiad stretched on the ground and washerwomen. In the middle distance, boats and figures.

Red chalk, 214×303 mm. (8¼×12 in.).

Coll.: Jules Boilly (Sale, Paris, 19 March 1869, lot 225); Armand-Valton; given to the École des Beaux Arts in 1908.

Lit.: P. Lavallée, 'La Collection de dessins de la Bibliothèque de l'École des Beaux Arts', in *La Gazette des Beaux Arts*, 1917, p. 425 (repr.); ibid., 'Un dessin de Watteau', in *Trésors des Bibliothèques de France*, Vol. I, 1925–6, pp. 160–2 (repr.); ibid., *Dessins français du XVIIIe siècle a l'École des Beaux Arts*, 1928, p. 10, Pl. 5; E. Dacier et Ch. Martine, *Dessins de maîtres français*, Vol. X: *Watteau*, 1930, no. 44 (repr.); K. T. Parker, *The Drawings of Antoine Watteau*, London, 1931, pp. 25 and 43, Pl. 24; P. Lavallée, *Le Dessin français*, 1948, p. 68; M. Sérullaz, 'Le Paysage dans le dessin français' in *Les Arts Plastiques*, nos. 11–12, November–December 1949, p. 447, Pl. 231; Hélène Adhémar et René Huyghe, *Watteau, sa vie, son œuvre*, 1950, p. 126.

Exhib.: French Art, R.A., London 1932, No. 744 (Comm. Cat. no. 785, Pl. CLXV); *Art français des XVIIe et XVIIIe siècles*, École des Beaux Arts, Paris, 1933, no. 163; *Le dessin français dans les collections du XVIIIe siècle*, Gazette des Beaux Arts, Paris 1935, no. 10; *L'art français au XVIIIe siècle*, Copenhagen 1935, no. 536; *Chefs d'œuvre de l'art français*, Paris 1937, no. 587; *Landscape in French Art*, R.A., London 1949–50, no. 436 (Book of Illustrations, Pl. 76); *Het Franse Landschap*, Amsterdam 1951, no. 225, Pl. 35.

Lavallée dates this drawing about 1715–17, at the time when Watteau was studying in the Crozat Collection. The influence of the Venetians, notably Veronese, is plainly seen. It is also interesting to compare the right-hand side of this composition with the drawing by Charles de La Fosse of the same subject in the collection of the Musée de Besançon and included in this exhibition (no. 96).

Lent by the École Nationale Supérieure des Beaux Arts, Paris.

165. SHEET OF STUDIES. [Plate VII.] Eight studies of heads. In the upper part three studies of negroes' heads, and on the right a bust of a woman turned three-quarters to the right. In the lower part a face of a man apparently playing the flute and three heads of a woman wearing a hat. Towards the right in the centre of the page, a hand holding a mask.

Three coloured chalks on grey paper, 267×397 mm. (10½×15⅝ in.).

Coll.: d'Ymecourt (Sale, 21 April 1858, lot 77). No doubt formerly in the collection of Jean de Jullienne, friend of Watteau (Sale, 1767, lot 770). Inventory no. 33383.

Lit.: Reiset, no. 1324; E. Dacier et Ch. Martine, *Dessins de maîtres français*, Vol. X: *Watteau*, 1930, no. 5, Pl. 5.

Exhib.: Deux cent-cinquantième anniversaire de la naissance de Watteau, Valenciennes 1934; *Dessins français du Musée du Louvre*, Brussels 1936, no. 49, Pl. XXX; *Les Goncourt et leur temps*, Arts Décoratifs, Paris 1946, no. 297.

The woman's head in a straw hat, centre bottom, is used for one of the women in the boat in the background of the Berlin 'L'Embarquement pour Cythère'. But, in spite of what Goncourt says, this is not the head which is engraved in *Figures de différents caractères*, no. 41. The drawing engraved by Boucher under this number shows the heads of two women and was in the J. P. Heseltine Collection (Cat. 1913, no. 93 (repr)).

Lent by the Musée du Louvre.

166. PAGE OF STUDIES WITH NINE HEADS. In the upper part, five women's heads in profile or three-quarters view. In the lower part, on the left, the profile of a man looking to the right, wearing a *tricorne*; further to the right, a half-length figure of a woman from the back, the bust of a woman full face, with head inclined forward and, lastly, the head of a man turned three-quarters to the right.

Three coloured chalks, 270 × 420 mm. (10⅝ × 16½ in.).

Coll.: Probably from the Jullienne Collection; Rutter (Sale, Dec. 1879); Dutuit, stamp bottom right (Lugt 709); bequeathed to the Petit Palais in 1902.

Lit.: Catalogue sommaire des collections Dutuit, 1925, no. 1023, p. 188 (repr.); K. T. Parker, *The Drawings of Antoine Watteau*, London, 1931, p. 45, Pl. 45.

Exhib.: Maîtres anciens, École des Beaux Arts, Paris 1879; *Le dessin français dans les collections du XVIIIe siècle*, Gazette des Beaux Arts, Paris 1935, no. 282; Petit Palais, Zürich 1947, no. 79; *Le dessin français de Fouquet à Cézanne*, Brussels, Rotterdam, Paris 1949–50, no. 56 (repr.); *Meisterwerke aus Frankreichs Museen*, Albertina, Vienna 1950, no. 73.

The two male heads, drawn from the same model, reappear in the paintings 'L'Enchanteur' and 'L'Aventurière' (Dacier et Vauflart, nos. 11–12); that on the left in 'La Leçon d'Amour' (Dacier et Vuaflart, no. 263: study for the kneeling pilgrim, modified, of 'L'Embarquement pour Cythère'); and lastly the woman in the centre bottom is found in 'Le Concert Champêtre' at Angers (Klassiker der Kunst, no. 154, wrongly rejected). See also *Figures de différents caractères*, nos. 46 and 131.

Lent by the Palais des Beaux-Arts de la Ville de Paris.

167. SHEET OF STUDIES. Towards the left, four heads of a man in different positions. To the right a person in a straw hat and two hands holding a long object (a walking stick or a flute ?). Half-way up on the right-hand side is a man's head in a skull cap in profile to the right. Other less distinct sketches of two faces bottom right.

Red, black and white chalks, on grey paper, 207 × 265 mm. (8⅛ × 10⅜ in.).

Coll.: Lemonnier (1822).

Lit.: L. Gonse, *Les Chefs d'œuvre des Musées de France*, 1900, p. 327, repr. p. 317; *Catalogue du Musée de Rouen*, 1911, no. 187; M. Nicolle, *Gazette des Beaux Arts*, Vol. VI (1931), p. 111, Fig. 8 (cf. p. 118); K. T. Parker, *The Drawings of Antoine Watteau*, London 1931, no. 49, Pl. 49.

Exhib.: Chefs d'œuvre des Musées de Province, First Exhibition, Orangerie, Paris 1931, no. 117; *French Art*, R.A., London 1932, no. 726 (Comm. Cat. no. 772); *Chefs d'œuvre de l'Art français*, Paris 1937, no. 596; *Rococo; Masterpieces of XVIIIth century French Art from the Museums of France*, San Francisco 1949, no. 55 (repr.); *Meisterwerke aus Frankreichs Museen*, Albertina, Vienna 1950, no. 75.

Some of these studies of heads reappear in the engravings of 'L'Indiscret' (Dacier et Vuaflart, no. 121), 'Sous un habit de Mezzetin' (Dacier et Vuaflart, no. 131), and 'Voulez-vous triompher des Belles?' (Dacier et Vuaflart, no. 84).

Lent by the Musée de Rouen.

168. THE SWING. [Plate VIIIa.] A girl seen from behind seated on a swing. She holds the two ropes in her hands.

Black and red chalk, 165×133 mm. (6½×5¼ in.).

Coll.: Spencer (Lugt no. 1530); James.

Lit.: K. T. Parker, *The Drawings of Antoine Watteau*, London 1931, pp. 26 and 28, Pl. 28.

Exhib.: French Art, R.A., London 1932, no. 704 (Comm. Cat. no. 763).

The figure was engraved by Boucher for Jullienne in *Figures de différents caractères*, no. 260. This drawing served as a study for both 'Le Plaisir Pastoral', now at Chantilly (Dacier et Vuaflart, no. 209) and 'Les Bergers' (Klassiker der Kunst, no. 85; reproduced in K. T. Parker, *The Drawings of Antoine Watteau*, Fig. 2).

Lent by the Rt. Hon. the Earl of Iveagh, C.B., C.M.G.

169. GIRL SEWING. [Plate VIb.] A half-length figure of a girl, wearing a kind of turban, with her head bent over the sewing in her hands.

Black and red chalk, 230×165 mm. (9×6½ in.).

Coll.: James.

Lit.: K. T. Parker, *The Drawings of Antoine Watteau*, London 1931, no. 95, Pl. 95.

Exhib.: French Art, R.A., London 1932, no. 728 (Comm. Cat. no. 774).

Engraved by B. Audran in *Figures des différents caractères*, no. 36. There is a strong resemblance to the painting 'L'Occupation selon l'âge' (Dacier et Vuaflart, no. 208), a later work in which Watteau foreshadows the domestic style of Chardin.

Lent by the Rt. Hon. the Earl of Iveagh, C.B., C.M.G.

170. LADY IN A VEIL. Bust-length, full face, the head slightly bent, a young woman is raising with her right hand the veil which covers her head and falls on her shoulders.

Black and white chalks, 153 × 131 mm. (6 × 5⅛ in.).
Verso: inscribed *Watteau fecit.*
Exhib.: Drawings by Watteau, Willet Holthuysen Museum, Amsterdam 1935, no. 37.

This drawing can be compared, in spite of differences, notably in the position of the hand, to a similar one from the David-Weill Collection, Paris (cf. K. T. Parker, *The Drawings of Antoine Watteau,* 1931, no. 65, Pl. 65), and with several other drawings of the same genre (cf. Parker, Pls. 62–4). The figure in this drawing appears, with slight differences, in the Dulwich painting *Les Plaisirs du Bal* (Dacier et Vuaflart, no. 114).

Lent by the Municipal Museum, Amsterdam.

171. YOUNG WOMAN STANDING, SEEN FROM THE BACK. The figure is standing, back view, her head turned in profile to the right, the left arm bent, the right hand holding a fold of the full drapery. On the right, a sketch of the hand.

Three coloured chalks, 266 × 148 mm. (10½ × 5¾ in.).
Coll.: Stockholm Inventory no. 21/1897.
Lit.: G. Engwall, 'Les dessins d'Antoine Watteau au Musée Nationalde Stockholm', in *Gazette des Beaux Arts,* June 1935, Vol. I, pp. 336–44, Fig. 2.
Exhib.: Carl Gustav Tessins Franska Handteckningar, Stockholm 1922, no. 16; *Dessins du XVe au XVIIIe siècle du Musée de Stockholm,* Stockholm 1933, no. 67.

Study for 'L'Amour Paisible' (1716–18, Potsdam) and for 'L'Assemblée dans un Parc' (1719–21, Berlin).

Lent by the Nationalmuseum, Stockholm.

172. YOUNG WOMAN RECLINING ON A CHAISE-LONGUE. [Plate IXb.] She is half-reclining, turned towards the left on a cushioned *chaise-longue,* her left elbow resting on its arm, her head on her left hand. She is dressed in a gown of striped satin.

Black and red chalks, 215 × 310 mm. (8½ × 12¼ in.).
Coll.: Richard Bull (a friend of Horace Walpole); J. P. Heseltine.
Lit.: Catalogue of the Heseltine Collection, London 1900, p. 73, no. 27 (repr.); *Dessins de l'École française du XVIIIe siècle provenant de la collection H . . . ,* Paris 1913, no. 82 (repr.); K. T. Parker, *The Drawings of Antoine Watteau,* London 1931, no. 80, Pl. 80.
Exhib.: National Loan Exhibition, London 1909–10; *Retrospective d'art français,*

Amsterdam 1926, no. 201. *Drawings by Watteau*, Willet Holthuysen Museum, Amsterdam 1935, no. 29.

Compare the *Figures de différents caractères*, no. 212. It is also of interest to compare this drawing with another of the same model, this time naked, lying on a *chaise-longue*, formerly in the Walter Gay Collection (Parker, op. cit., no. 81, Pl. 81) and now in the Kramarsky Collection, New York.

Lent by M. Frits Lugt, The Hague.

173. FOUR STUDIES FOR THE PORTRAIT OF ANNE ELIZABETH SIROIS, SISTER-IN-LAW TO GERSAINT. Above, head of a young woman in profile to the left, and a bust-length of a woman full-face. Below, to the left, half-length of young woman, head in profile to the right, and the same three-quarter length to the left, with head slightly lowered and eyes cast down.

Three coloured chalks, 340×245 mm. (13⅜×9⅝ in.).

Coll.: Crozat; Härleman-Tessin; Stockholm Inventory no. 2836/1863.

Lit.: Mariette, *Description sommaire des dessins des grands Maîtres du Cabinet de M. Crozat*, 1741, no. 1063; *Cabinet des Dessins de Tessin*, no. 264; Wilde, *Catalogues des Dessins manuscrit*, 1790, no. 2722; Dacier et Vuaflart, Vol. I, p. 9; Schönbrunner-Meder, Vol. VII, no. 1110; K. T. Parker, *The Drawings of Antoine Watteau*, 1931, p. 22; G. Engwall, 'Les Dessins d'Antoine Watteau au Musée National de Stockholm', in *Gazette des Beaux Arts*, June 1935, Vol. I, pp. 336–44, Pl. 3.

Exhib.: Dessins du XVe au XVIIIe siècle du Musée du Stockholm, Stockholm 1933, no. 66 (repr.); *Le Dessins français dans les collections du XVIIIe siècle*, Gazette des Beaux Arts, Paris 1935, no. 82, Pl. 13; *L'Art français au XVIIIe siècle*, Copenhagen 1935, no. 543; *La Suède et Paris*, Musée Carnavalet, Paris 1947, no. 380, Pl. 35.

This drawing was certainly made by Watteau about 1718–19, during the artist's last stay with Sirois, and it is thought to portray in different poses Mlle Anne Elizabeth Sirois, Gersaint's sister-in-law. The head at the bottom right of the sheet was engraved in *Figures des différents caractères*, no. 217.

In the picture 'Sous l'habit de Mezzetin' in the Wallace Collection, Sirois is clothed in the costume of Mezzetin, and surrounded by children. The woman in the right middle distance is Anne Elizabeth.

Lent by the Nationalmuseum, Stockholm.

CORRIGENDA and ADDENDA

It has not been possible to include No. 21, Chassériau: *Peace*. The following three drawings are included in the exhibition:

FERDINAND VICTOR EUGÈNE DELACROIX

174. THE BRIDE OF ABYDOS. Selim, standing on the right, is brandishing his sabre in his right hand, and drawing his pistol with his left hand; Zuleika is on her knees on the left.

Stamped bottom right: *E.D.* Bottom left: mark of the Jean Gigoux (1806–94) Collection (Lugt 1164).

Black lead on tracing paper, 243 × 224 mm. (9½ × 8¾ in.).
Exhib.: Les Dessins français au Musée de Besançon, Besançon 1947, no. 24.

Illustration to Canto II, verse xxiii, of Byron's *Bride of Abydos*: Selim about to leave Zuleika, who attempts to prevent him giving the call signal to his comrades. A painting of the subject *c.* 1843 (A. Robaut, *L'Œuvre complet d'Eugène Delacroix*, 1885, no. 772). Entered the Louvre in 1902 with the Thomy-Thierry Gift (Louvre Catalogue no. T.2843). Other versions date from 1837 and 1843.
Lent by the Musée de Besançon.

175. THE STRUGGLE OF JACOB WITH THE ANGEL. The angel, with wings spread, on the right. Violently confronted by a naked Jacob on the left.

Black lead, 230 × 260 mm. (9 × 10¼ in.).
Coll.: Darcy.

Study for the central group of the decorative composition, 'The Struggle of Jacob and the Angel', painted between 1853 and 1861 for the Chapelle des Saints Anges in Saint Sulpice, Paris. There are other studies for the same composition (cf. Catalogue of the Delacroix Exhibition, Louvre, Paris 1930, nos. 496–9A).
Lent by a private collector, Paris.

ÉDOUARD MANET

176. THE WAITER AT PÈRE LATHUILLE'S. In the centre, the waiter in a white apron, his face framed in whiskers, holding a roll of newspapers. On the right, a chair; on the left, a glass on a small round table.

Chinese ink wash, 390 × 250 mm. (15⅜ × 9⅞ in.).
Exhib.: De Watteau à Cézanne, Geneva 1951.

In 1879 Manet painted the proprietor's son, Gauthier-Lathuille and Mlle Fresnels in the setting of Père Lathuille's famous restaurant. (Musée de Tournai.)

Lent by a private collector, Paris.

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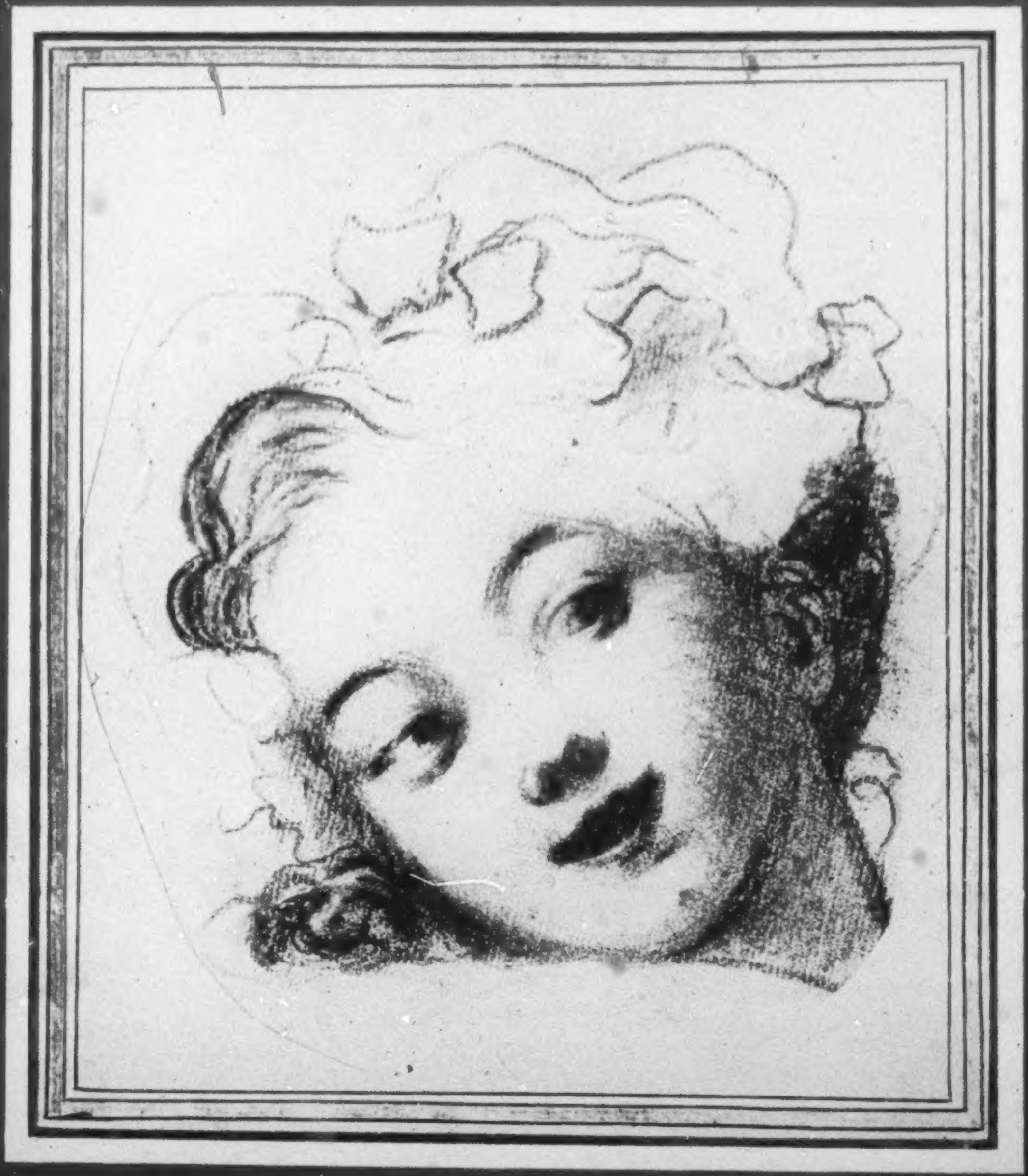

FRENCH DRAWINGS

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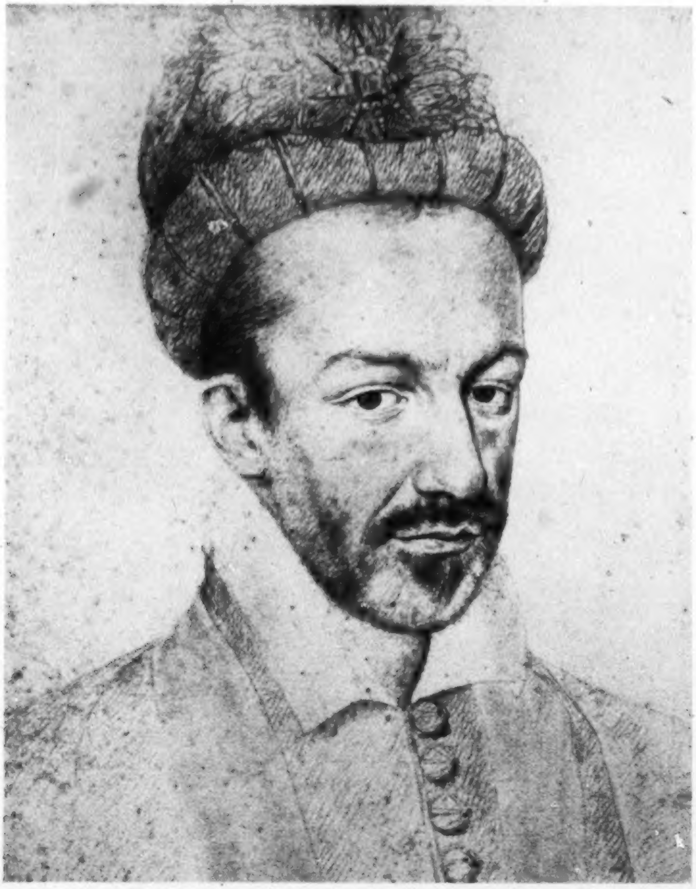
JEAN-HONORE FRAGONARD. Head of a Small Girl, 70 (8¼ × 7½ in.) *Musée de Besançon.*

TITLE PAGE:

FRANÇOIS CLOUET. Portrait of Henri III, *Detail*, 32 (13 × 8⅝ in.) *Bibliothèque Nationale, Paris.*

FRENCH DRAWINGS

FROM FOUQUET TO GAUGUIN



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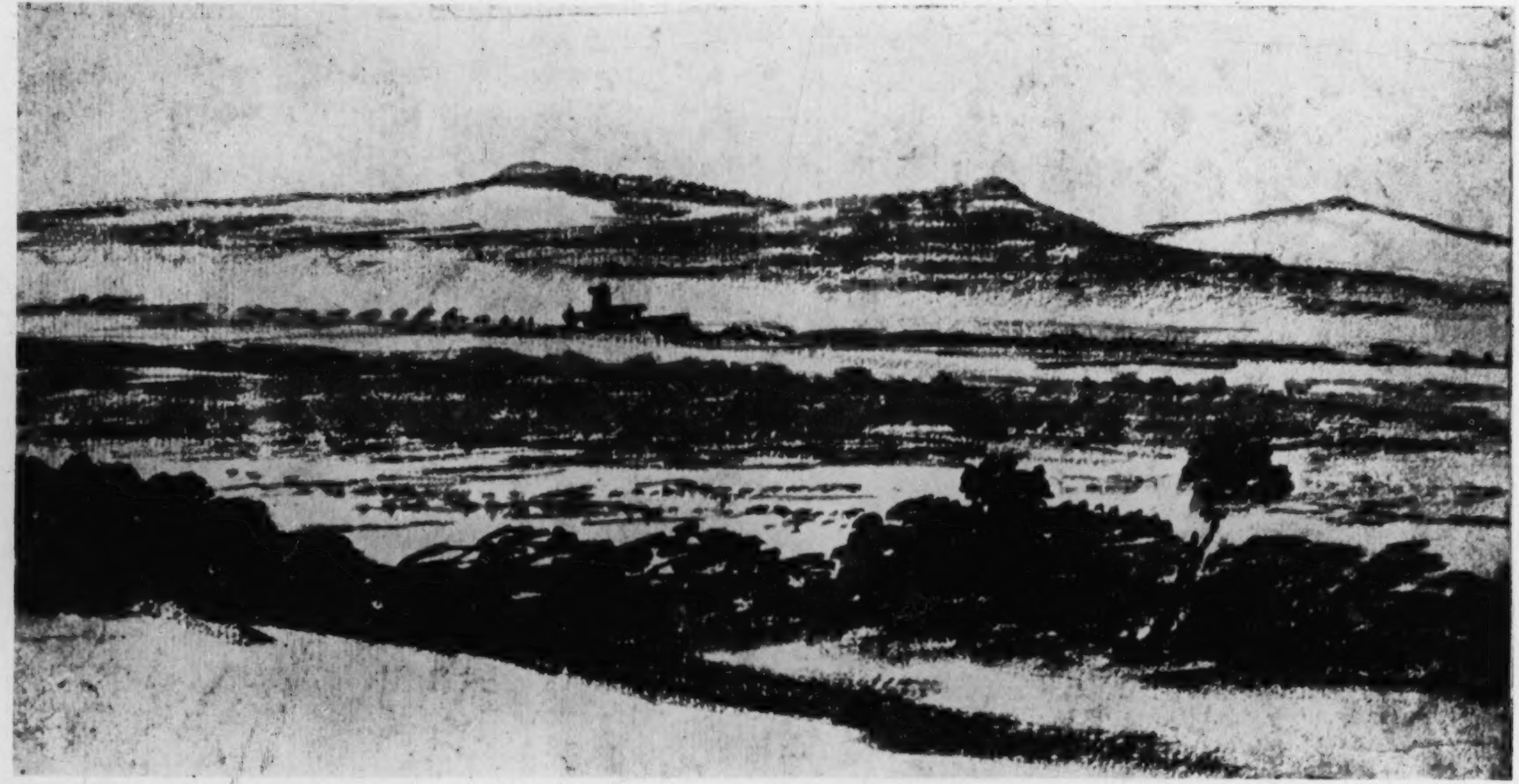
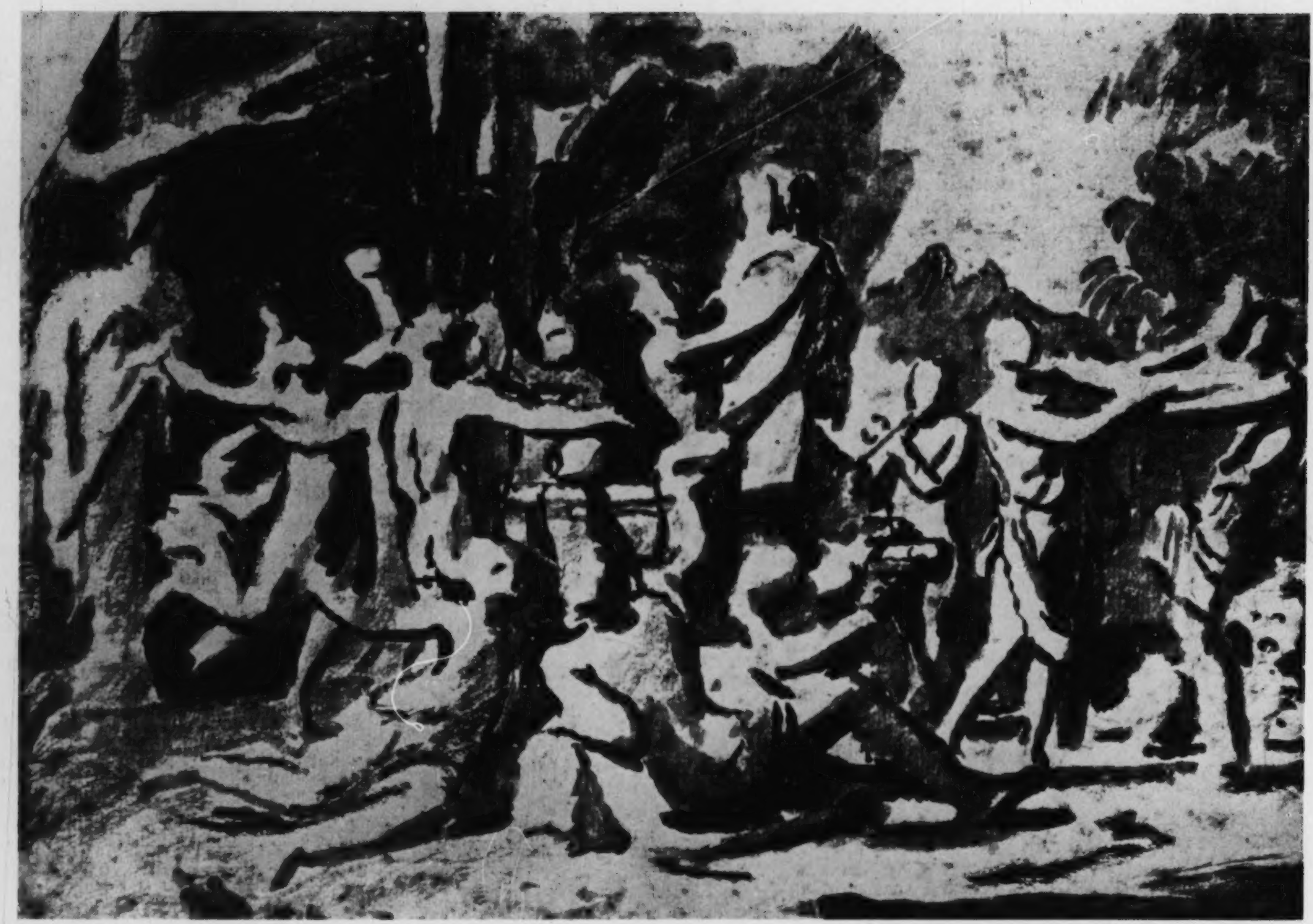
THE ARTS COUNCIL OF GREAT BRITAIN

1952



II **CLAUDE LORRAINE.** Landscape, 30 (5¼ × 10¼ in.) *The Earl of Leicester.*



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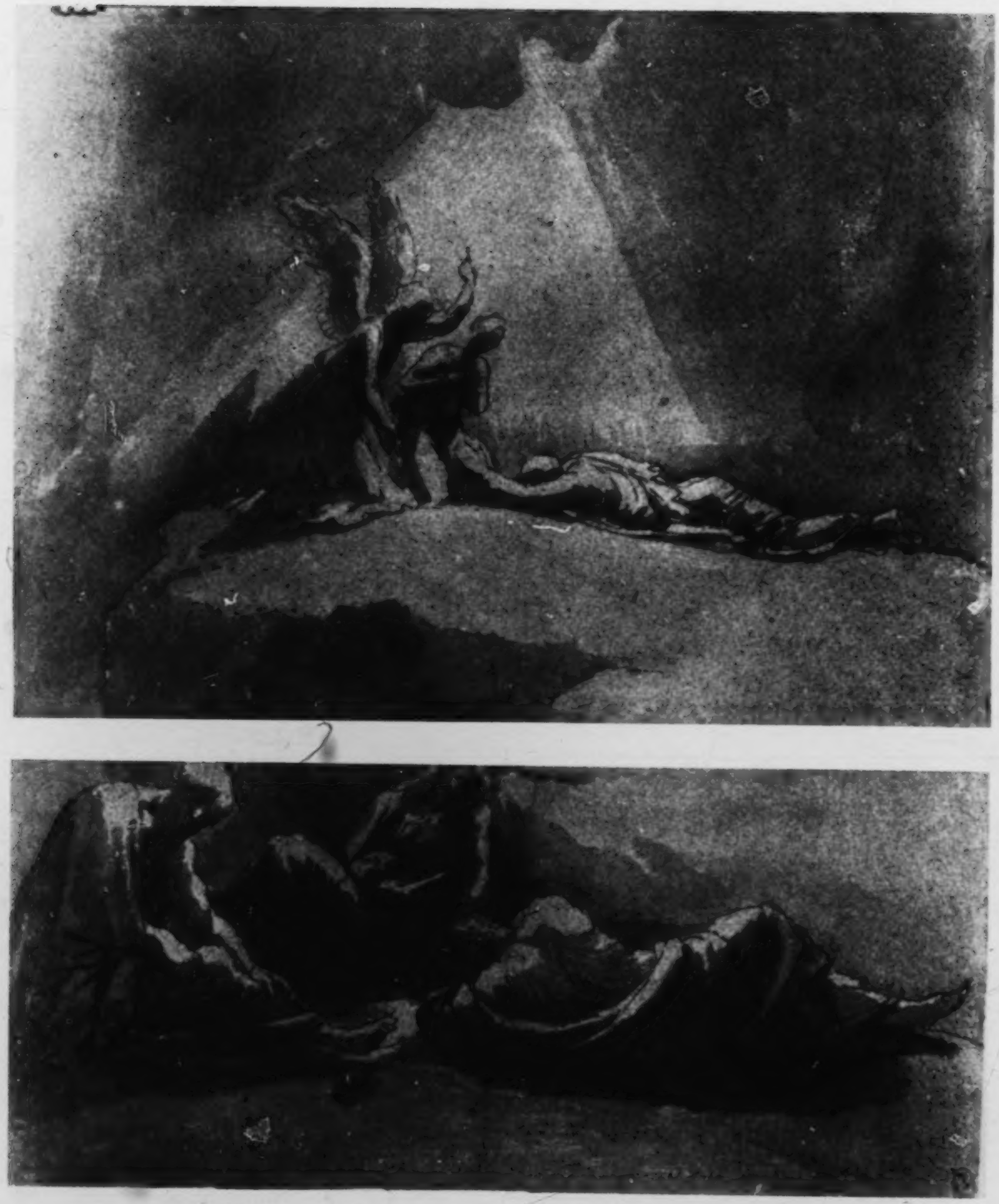

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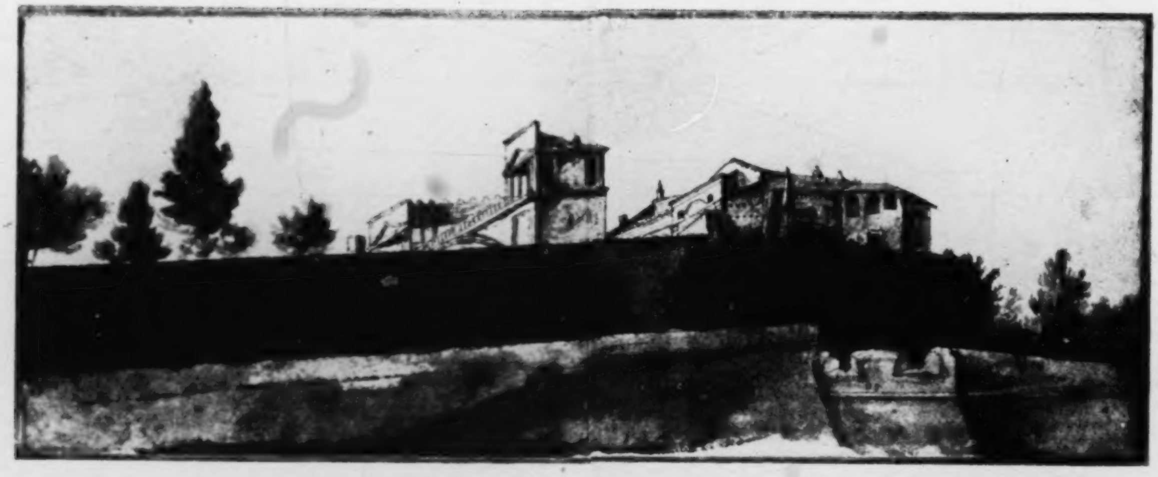
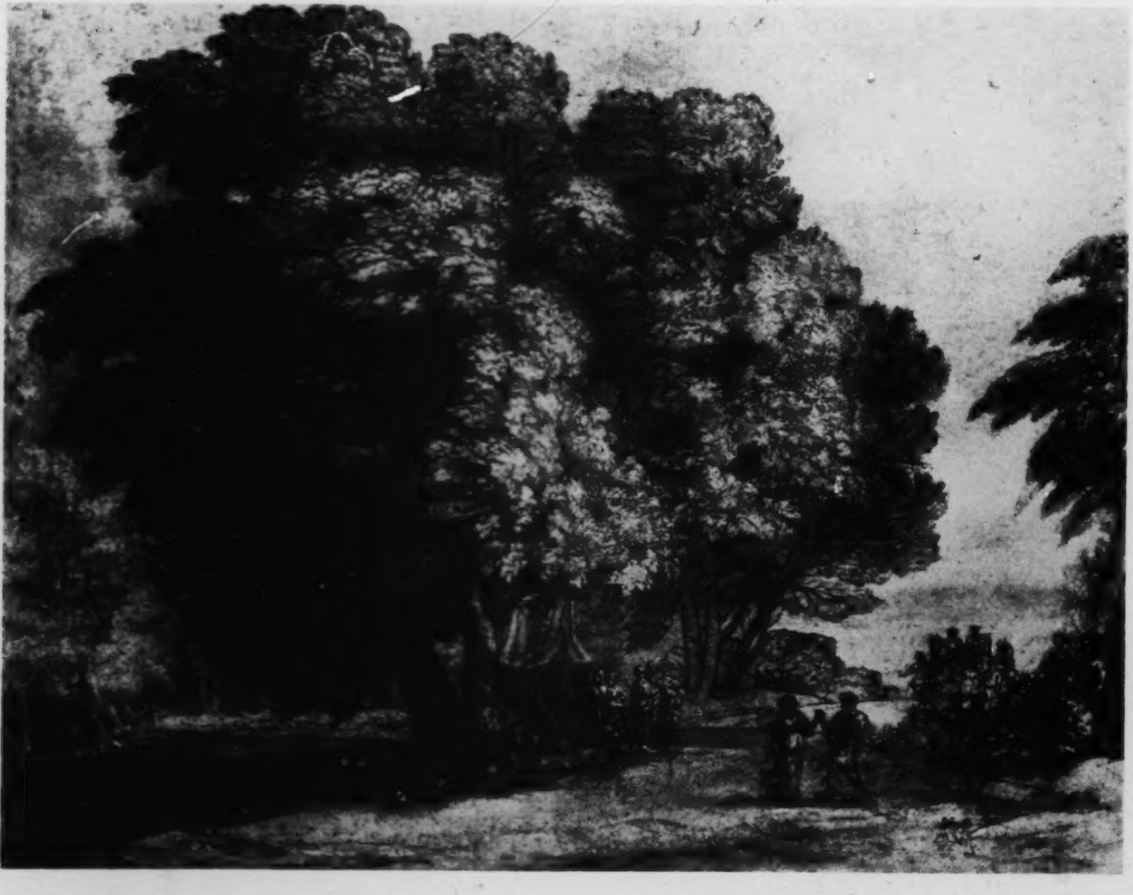
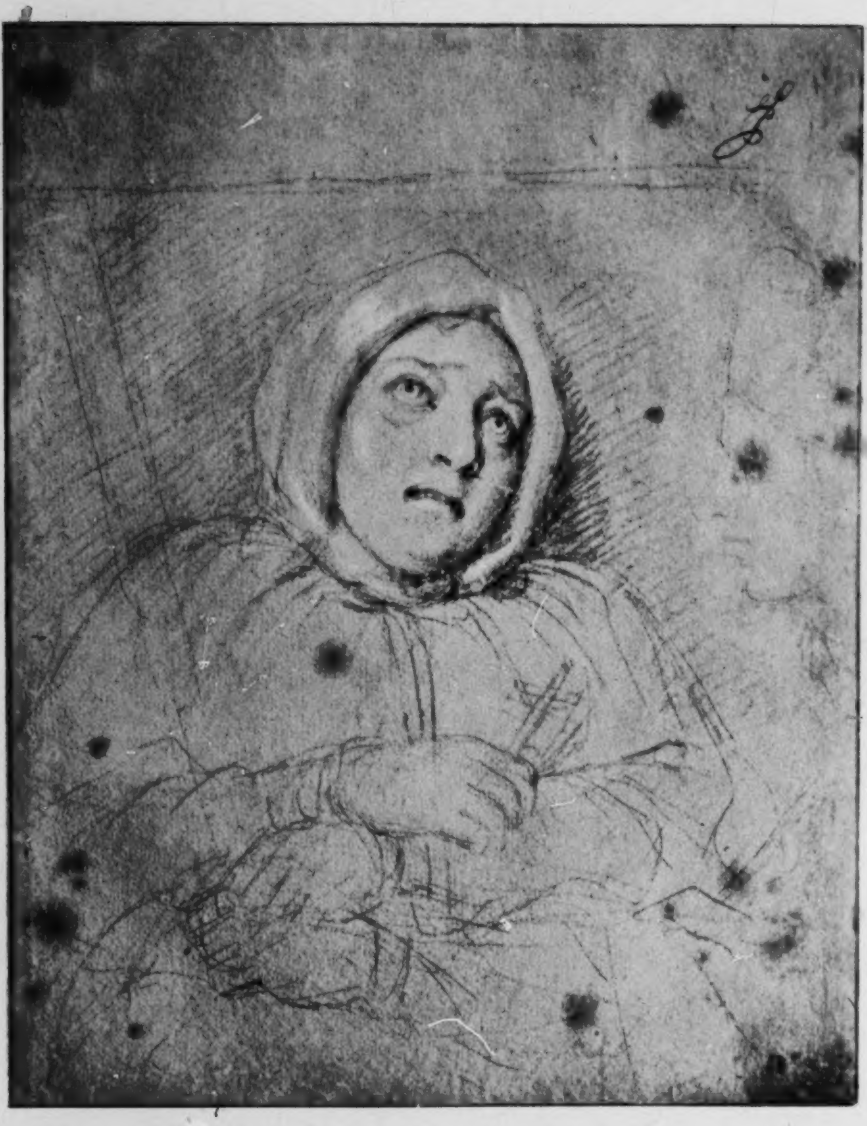
His Majesty The King (reproduced by gracious permission).



Va CLAUDE LORRAINE. The Belvedere and the Fortifications of the Vatican, 26 (6¼ × 16 in.)
The Earl of Leicester.



Vb CLAUDE LORRAINE. The Marriage of Isaac and Rebecca, 22 (13½ × 17½ in.)
His Majesty The King (reproduced by gracious permission).



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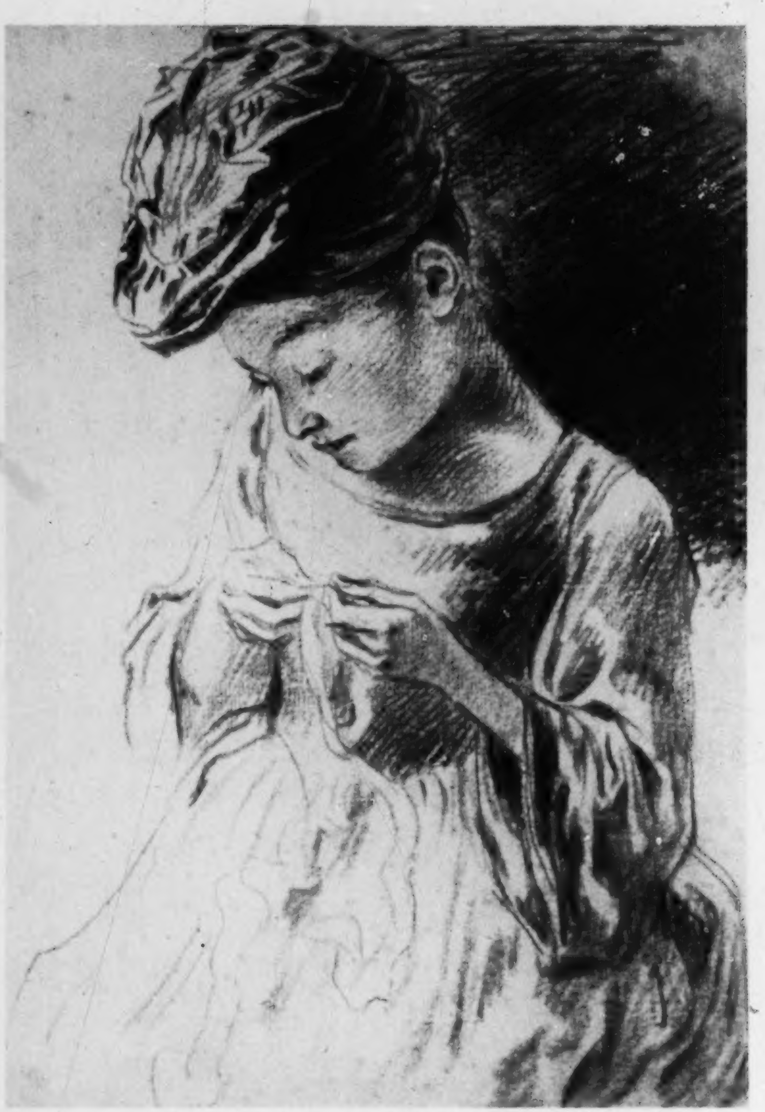

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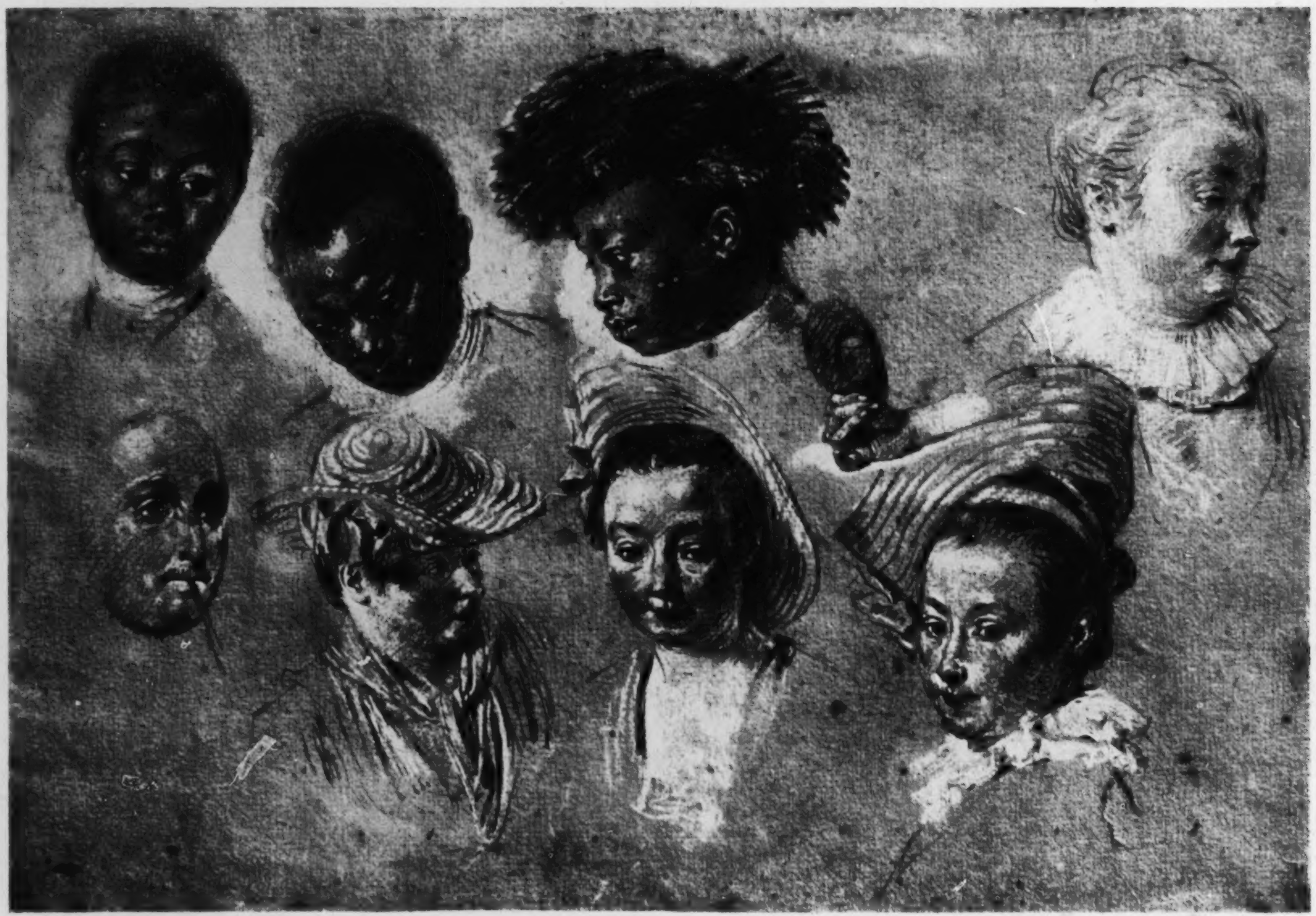

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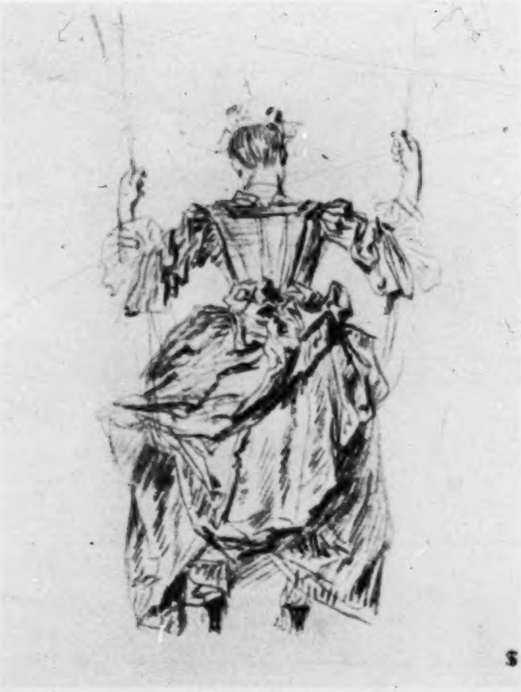

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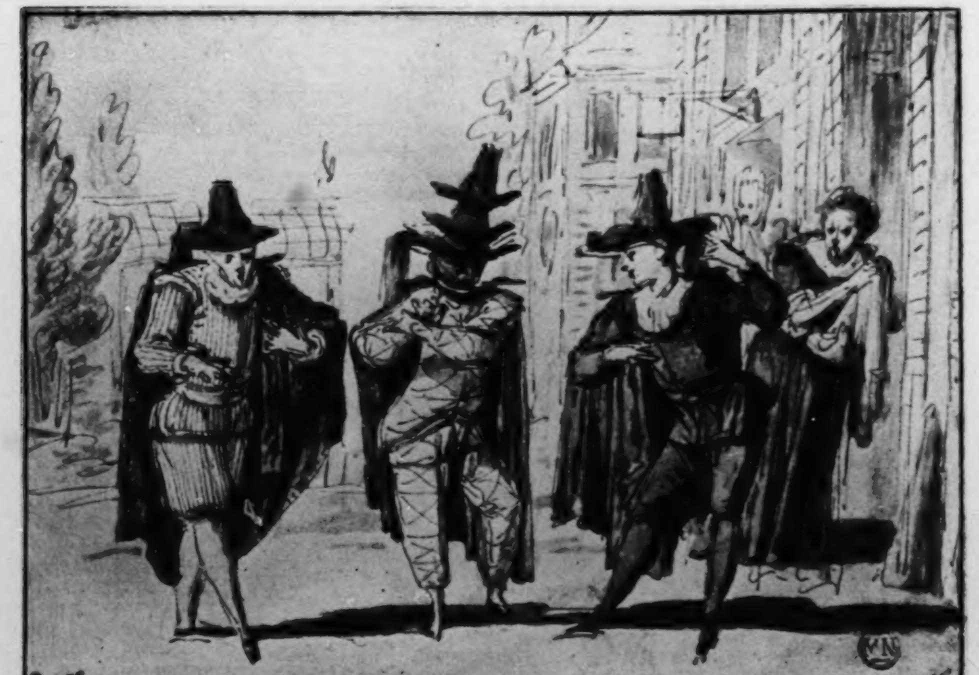

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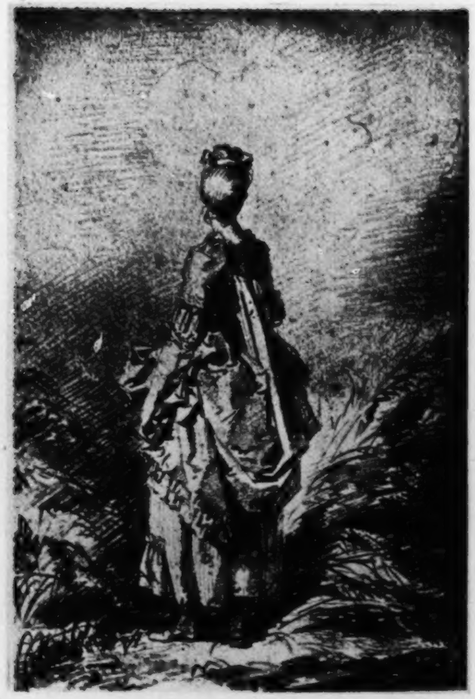

IXa JEAN-HONORE FRAGONARD. Young Girl from the Back, 72
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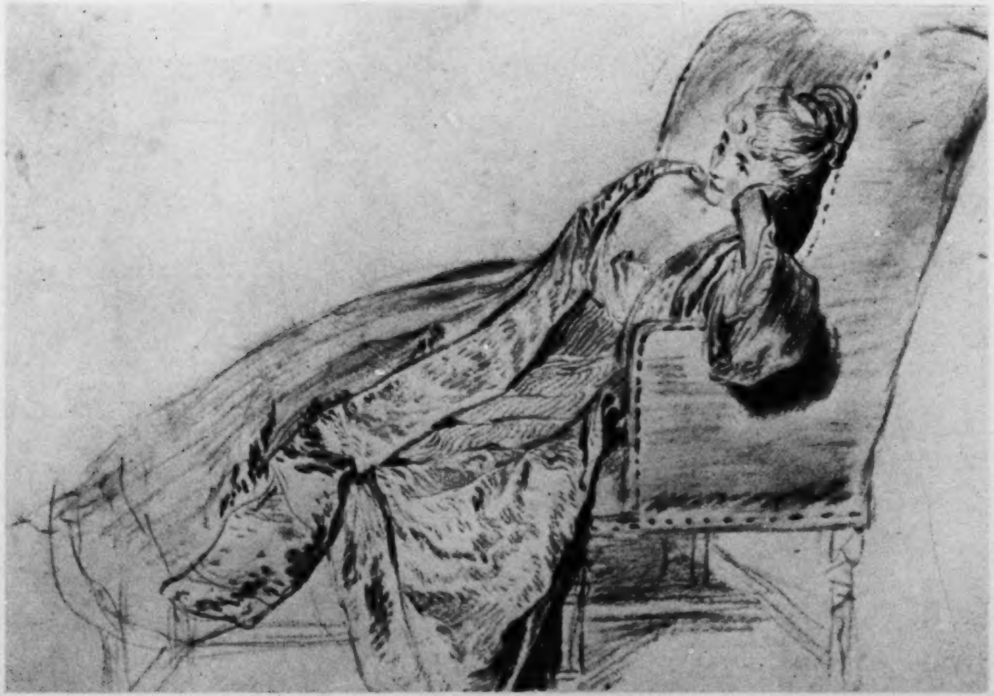

IXb ANTOINE WATTEAU. Young Woman reclining on a Chaise-longue, 172
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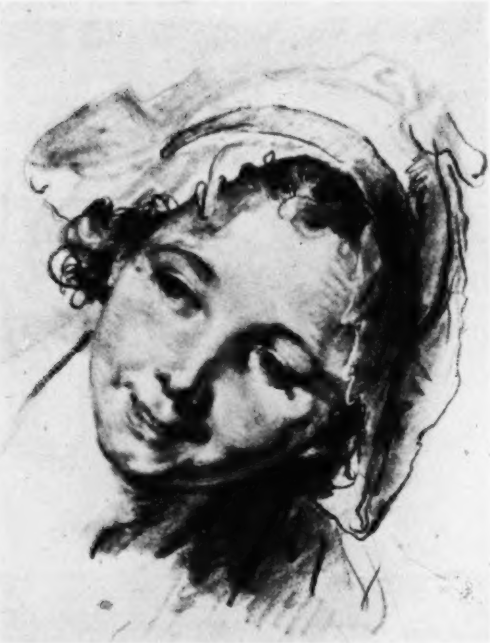

Xa JEAN-BAPTISTE GREUZE.
Head of a Young Girl, 85
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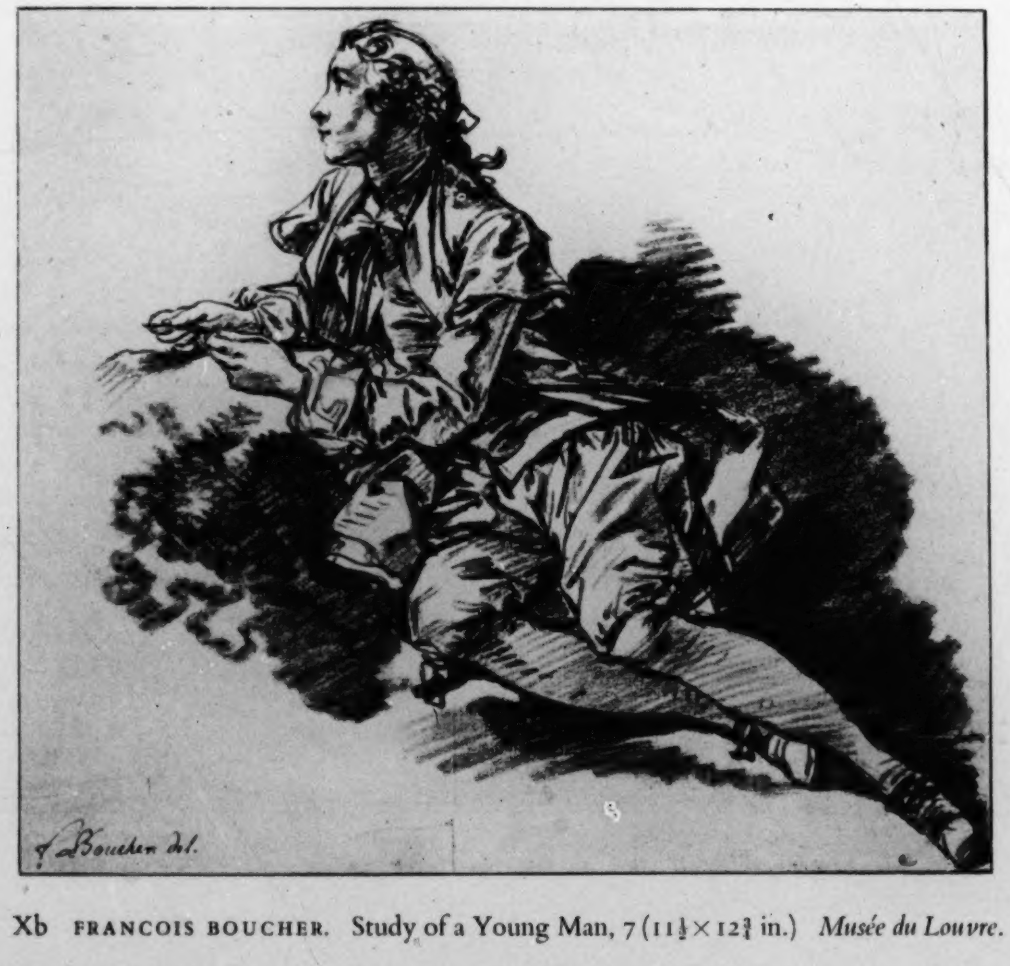
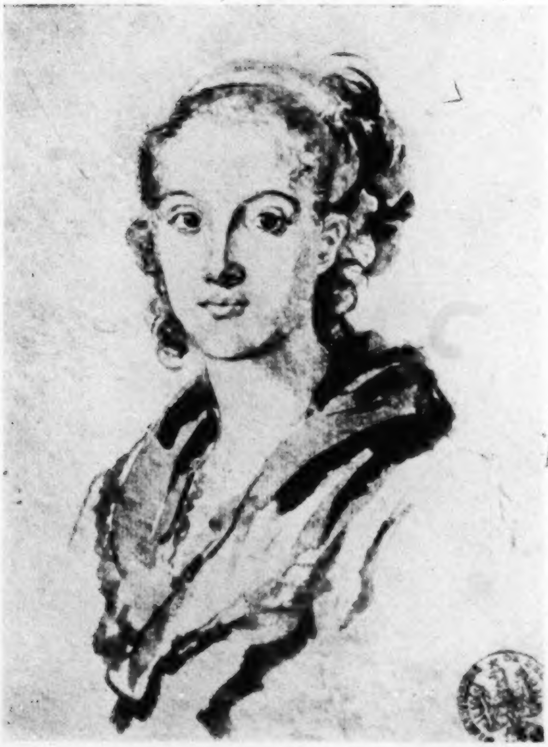

f. Boucher del.

Xb FRANCOIS BOUCHER. Study of a Young Man, 7 (11½ × 12¾ in.) *Musée du Louvre.*



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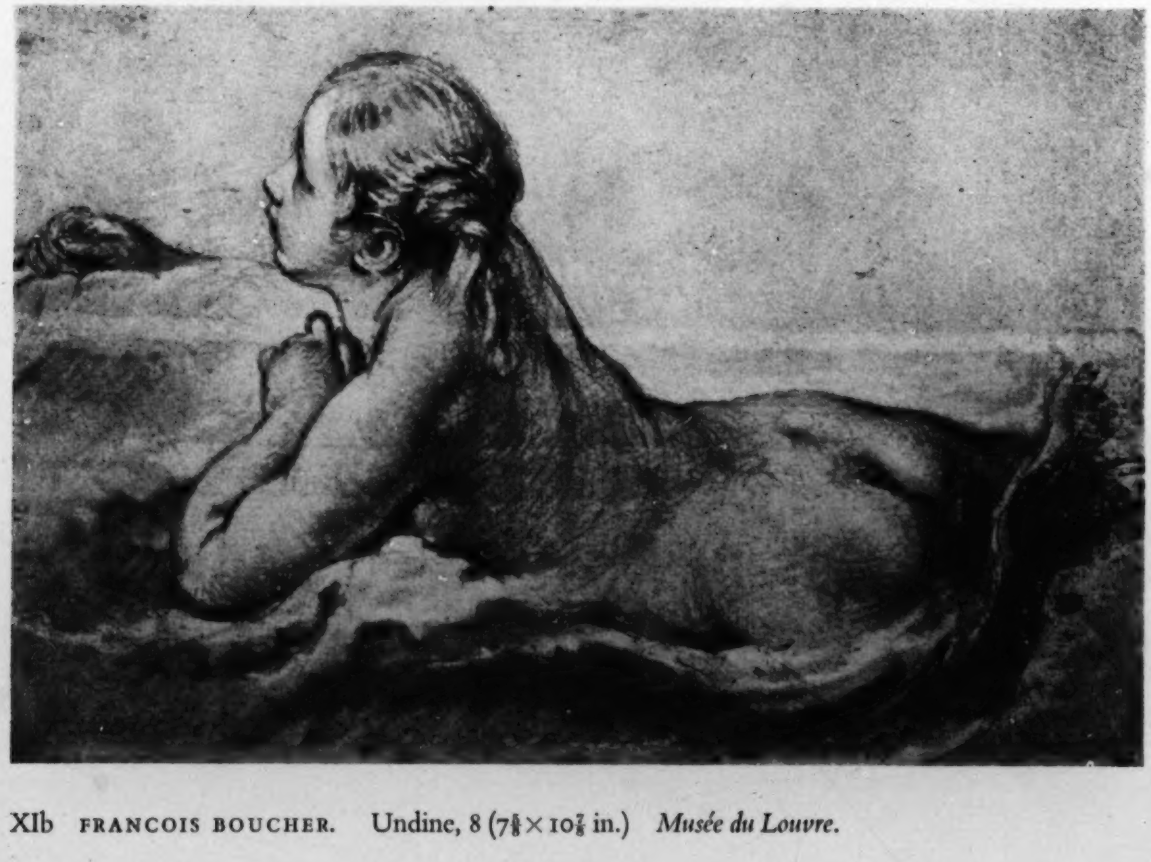
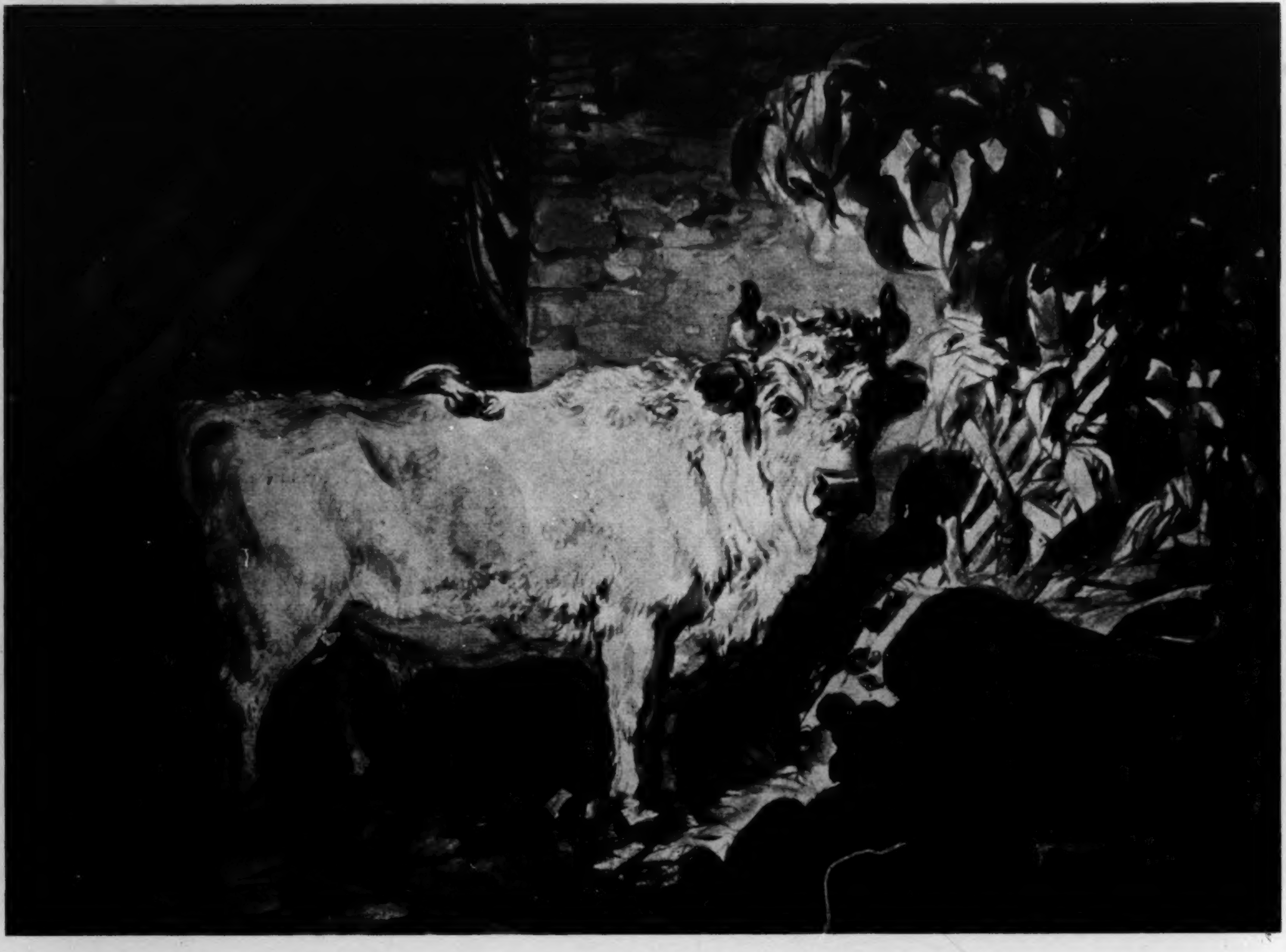
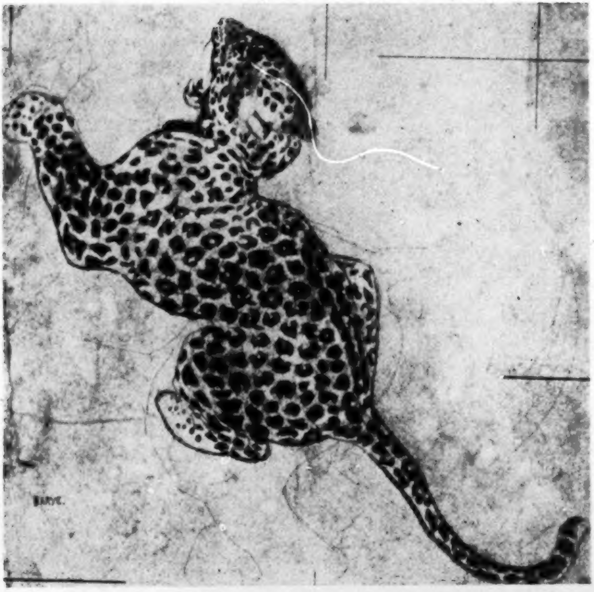


XIb **FRANCOIS BOUCHER.** Undine, 8 (7⅝ × 10⅞ in.) *Musée du Louvre.*



XII JEAN-HONORE FRAGONARD. Young Bull in a Stable, 65 (12½ × 17¼ in.) *Albertina, Vienna.*



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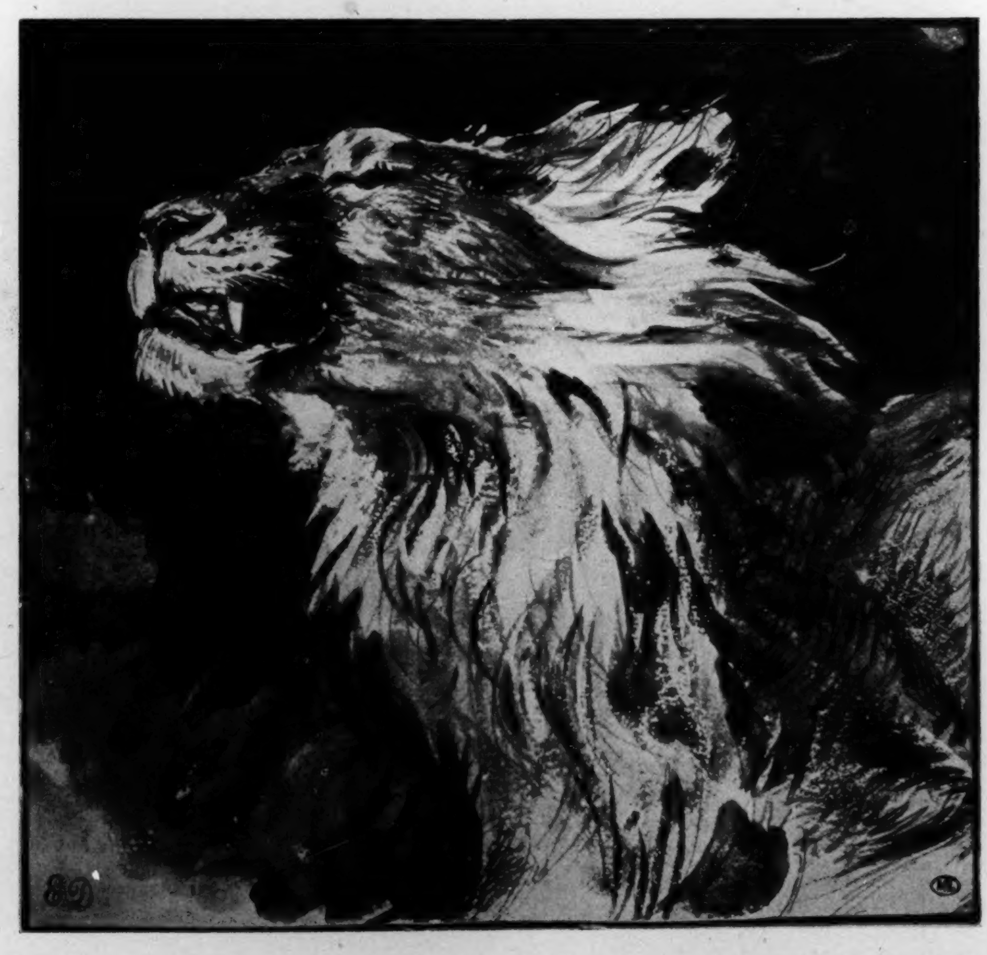

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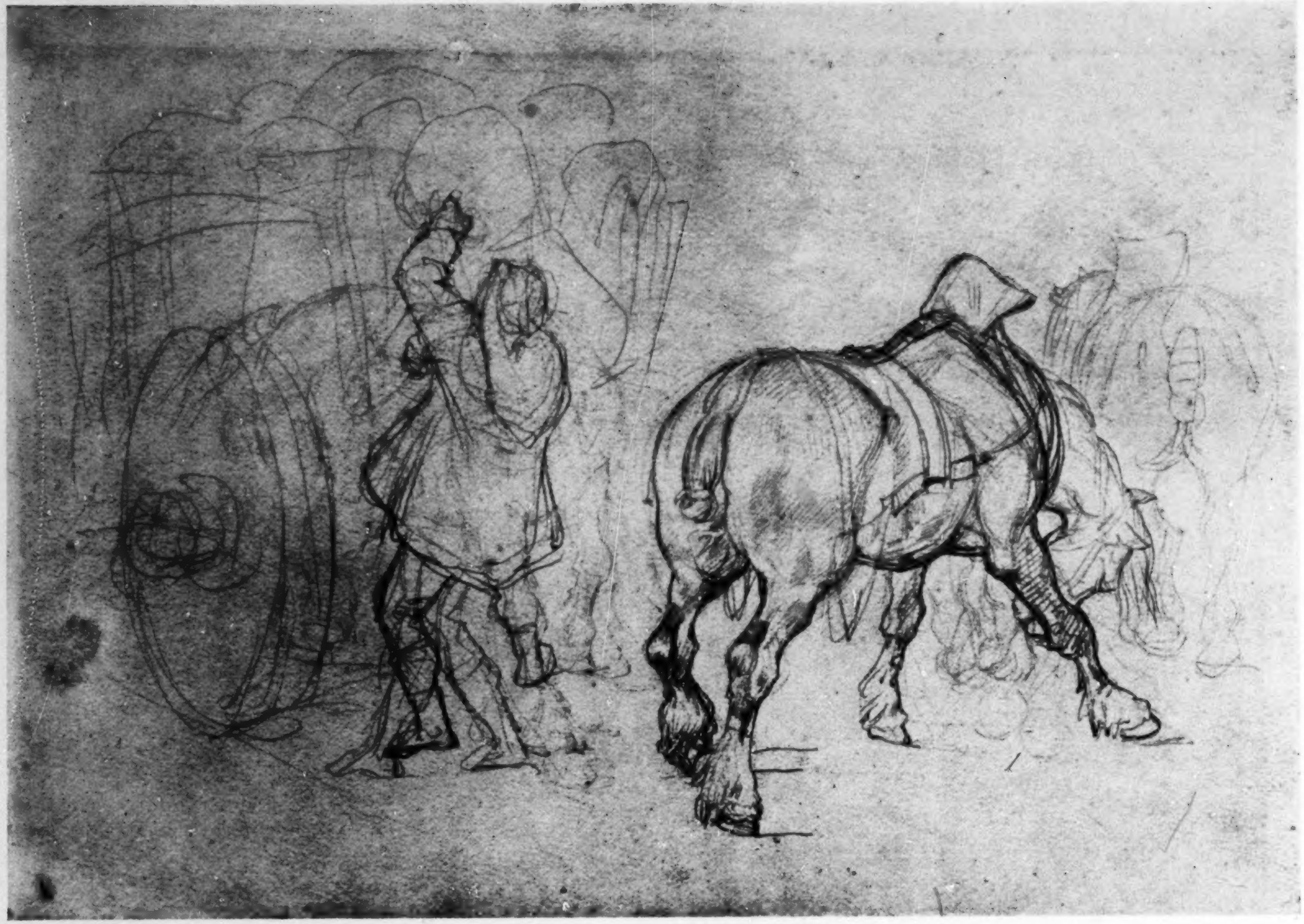
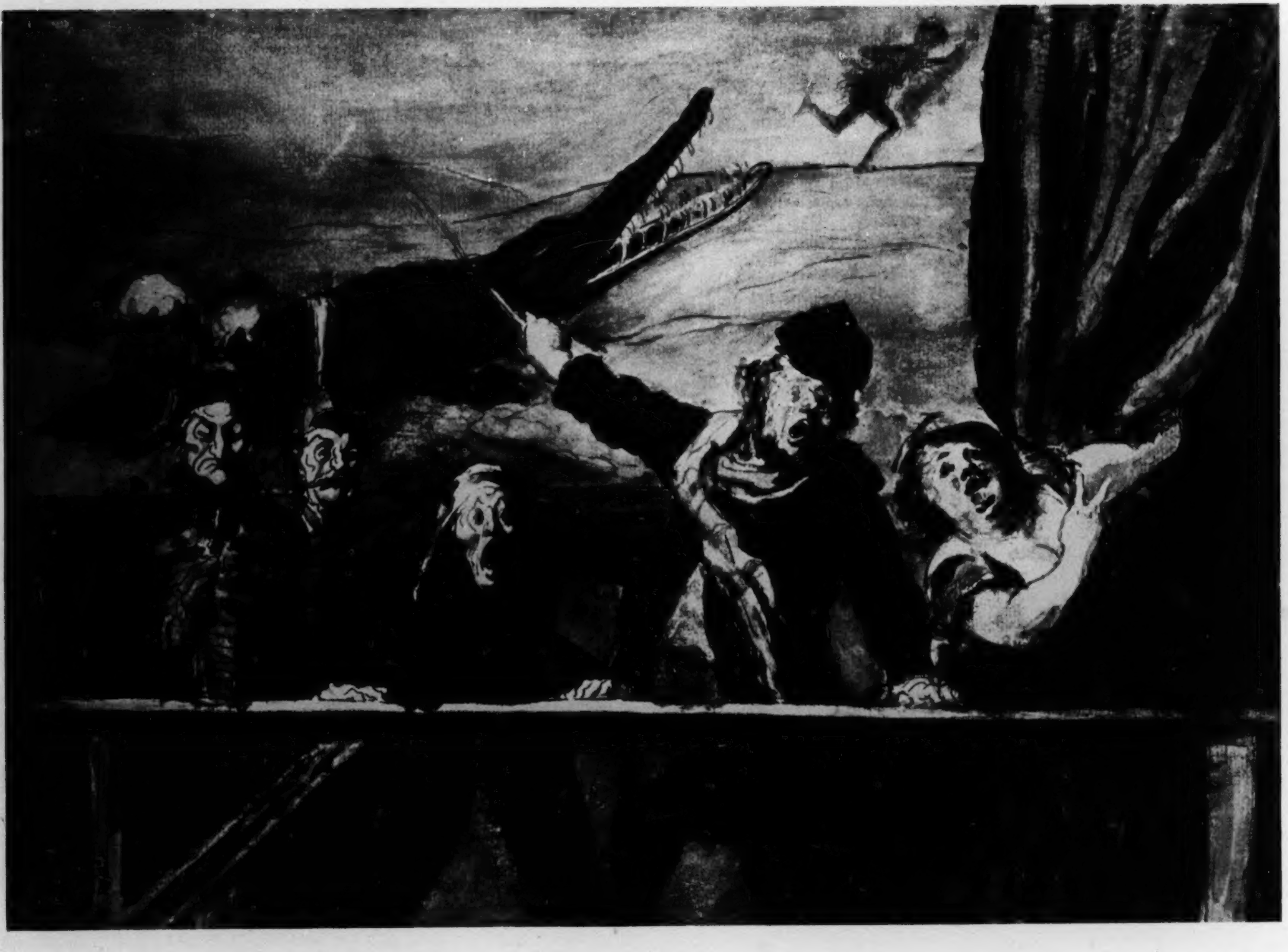
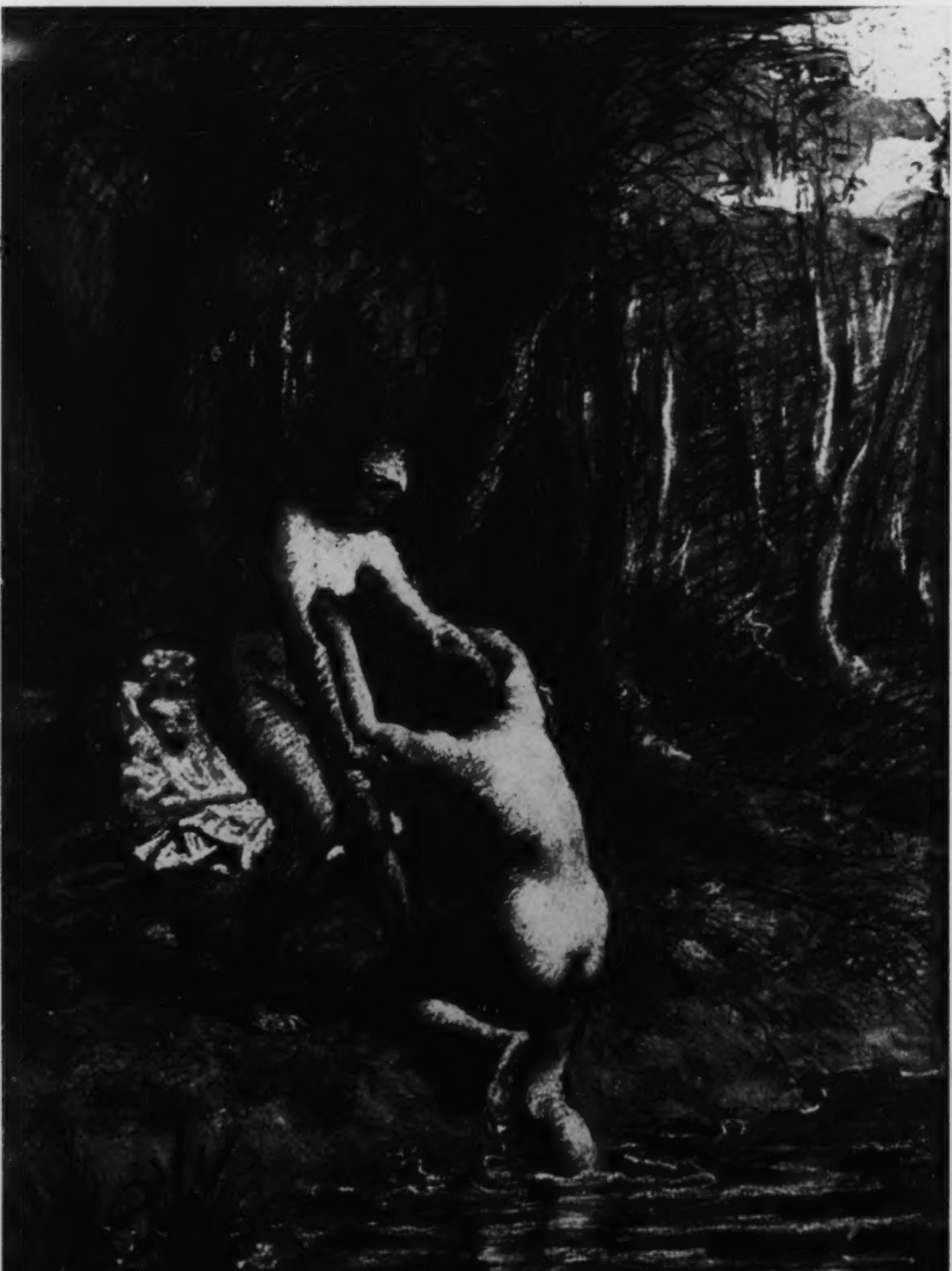


XIV **THEODORE GERICAULT.** The Coalman, 78 (10⅝ × 14¼ in.) *École des Beaux Arts, Paris.*



XV HONORE DAUMIER. 'La Parade', 41 (10½ × 14½ in.) *Musée du Louvre.*



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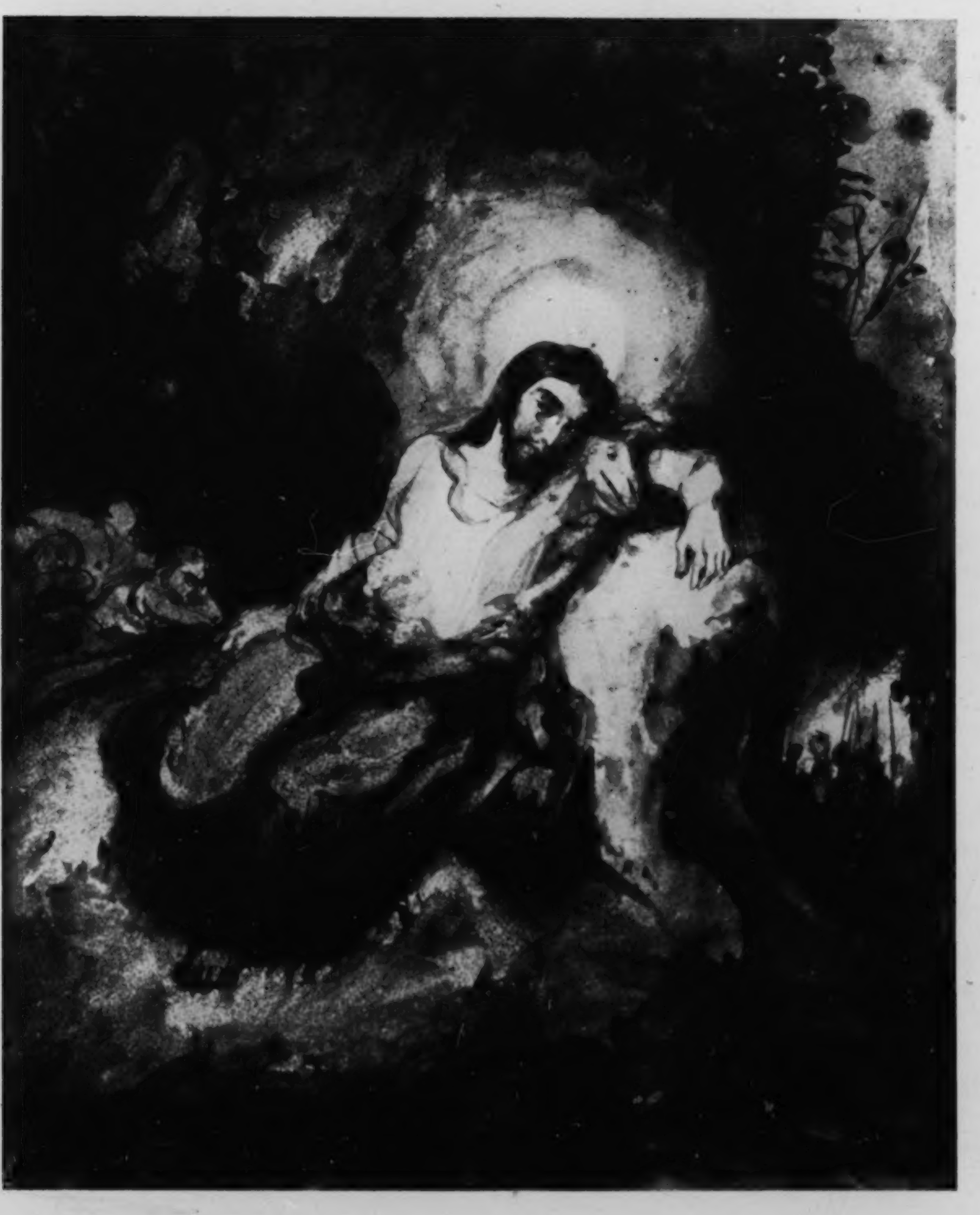

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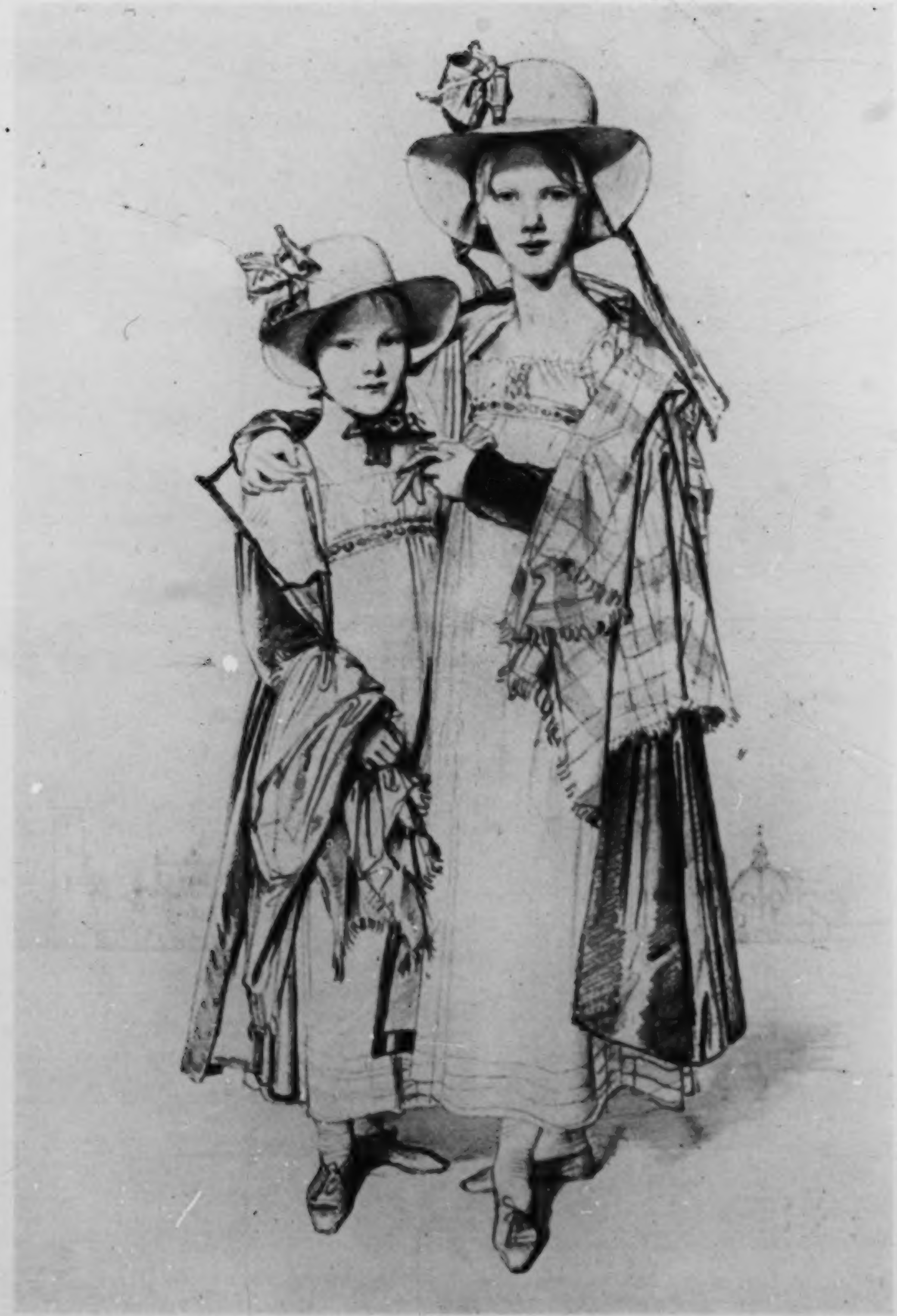

XVIII J. A. D. INGRES. The Montagu Sisters, 90 (14 × 11¼ in.)
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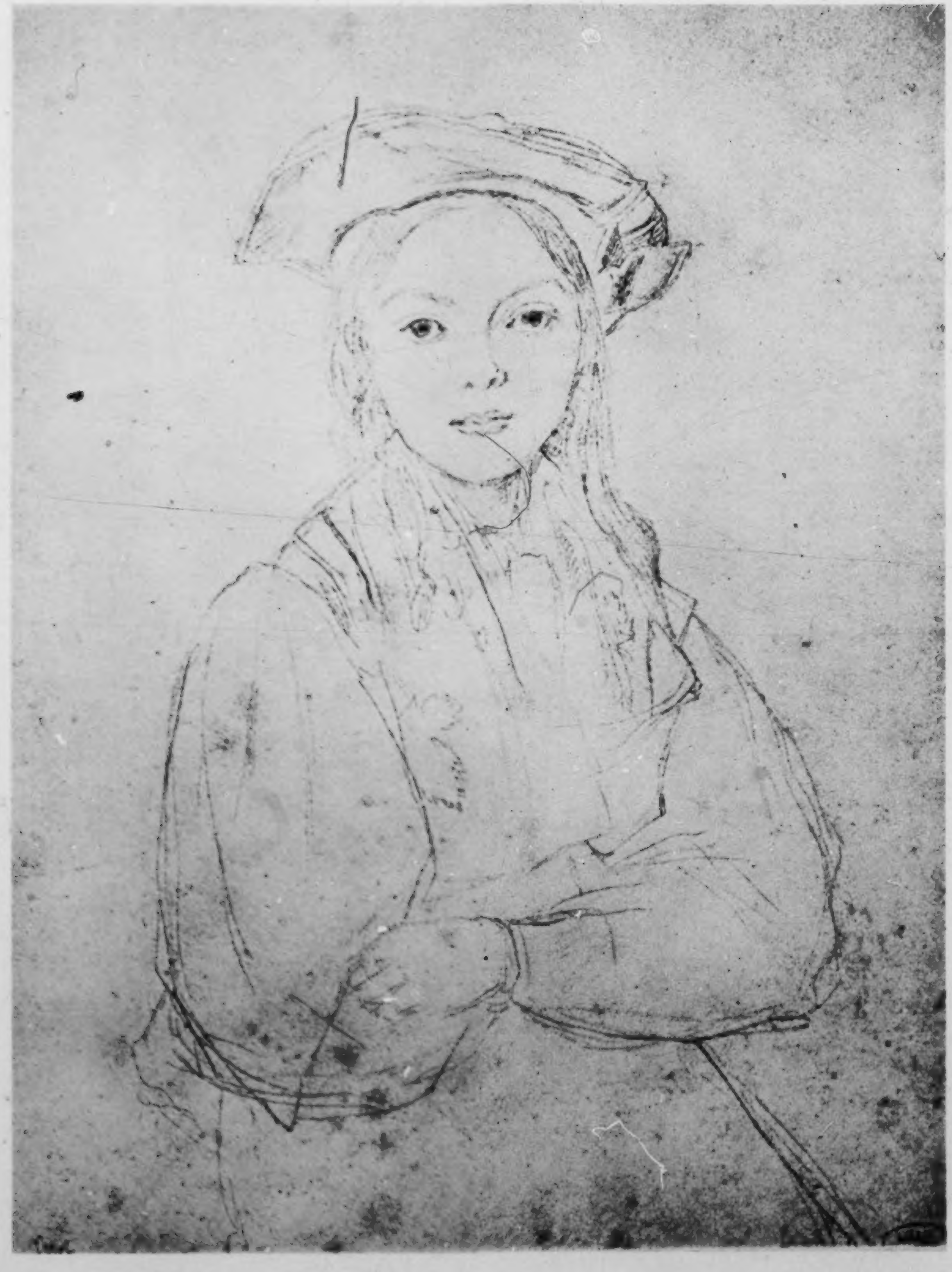
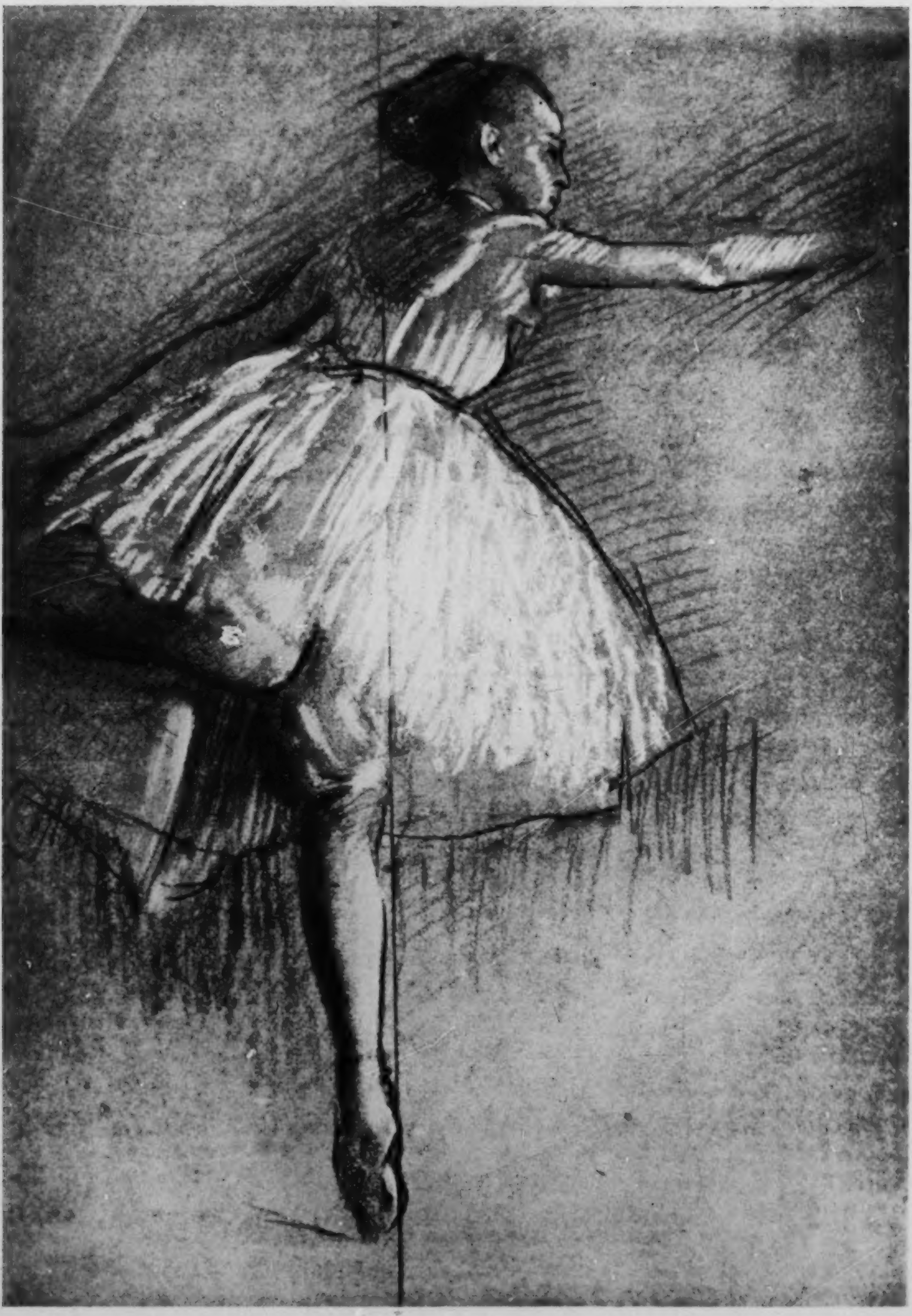
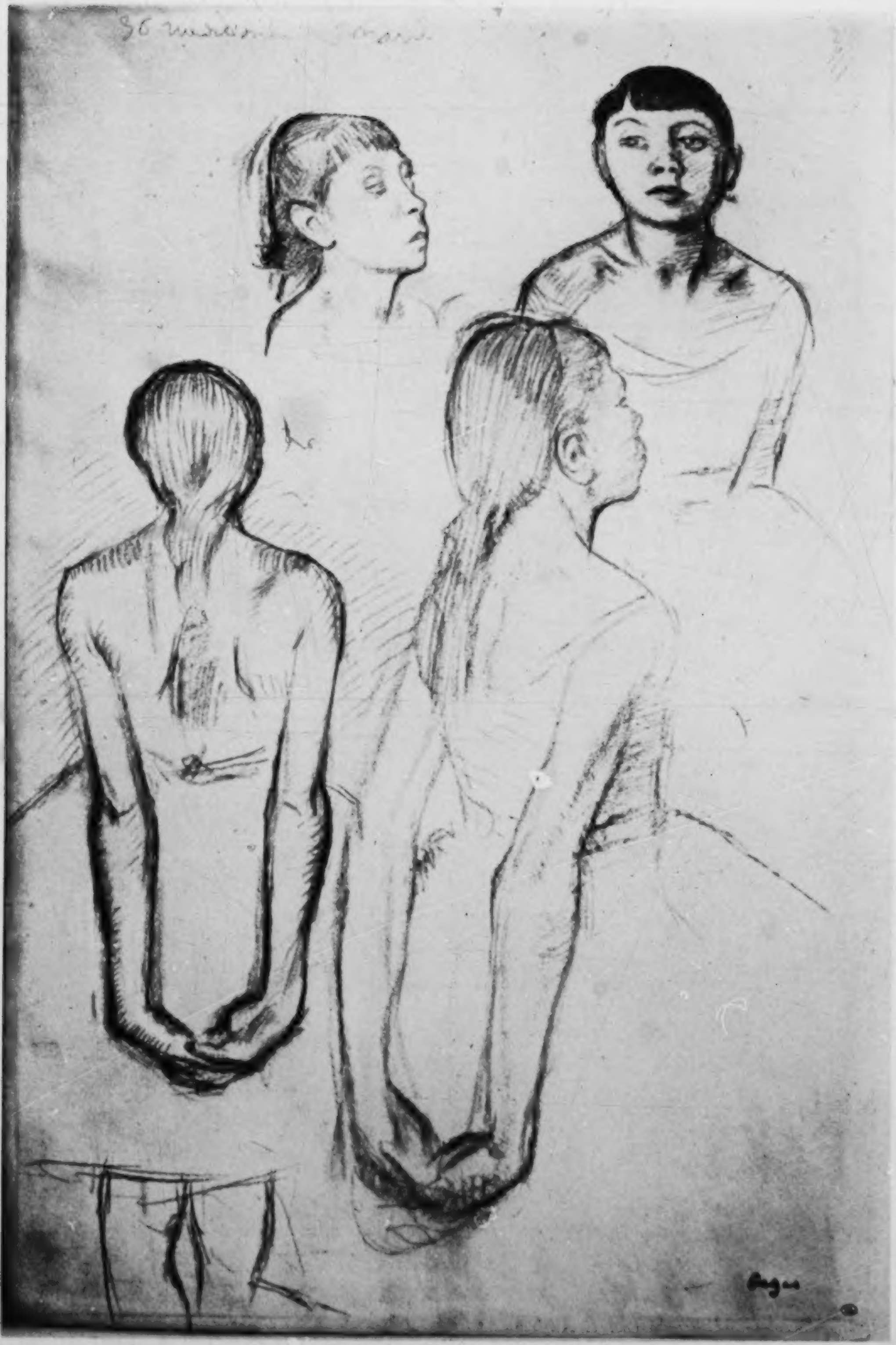


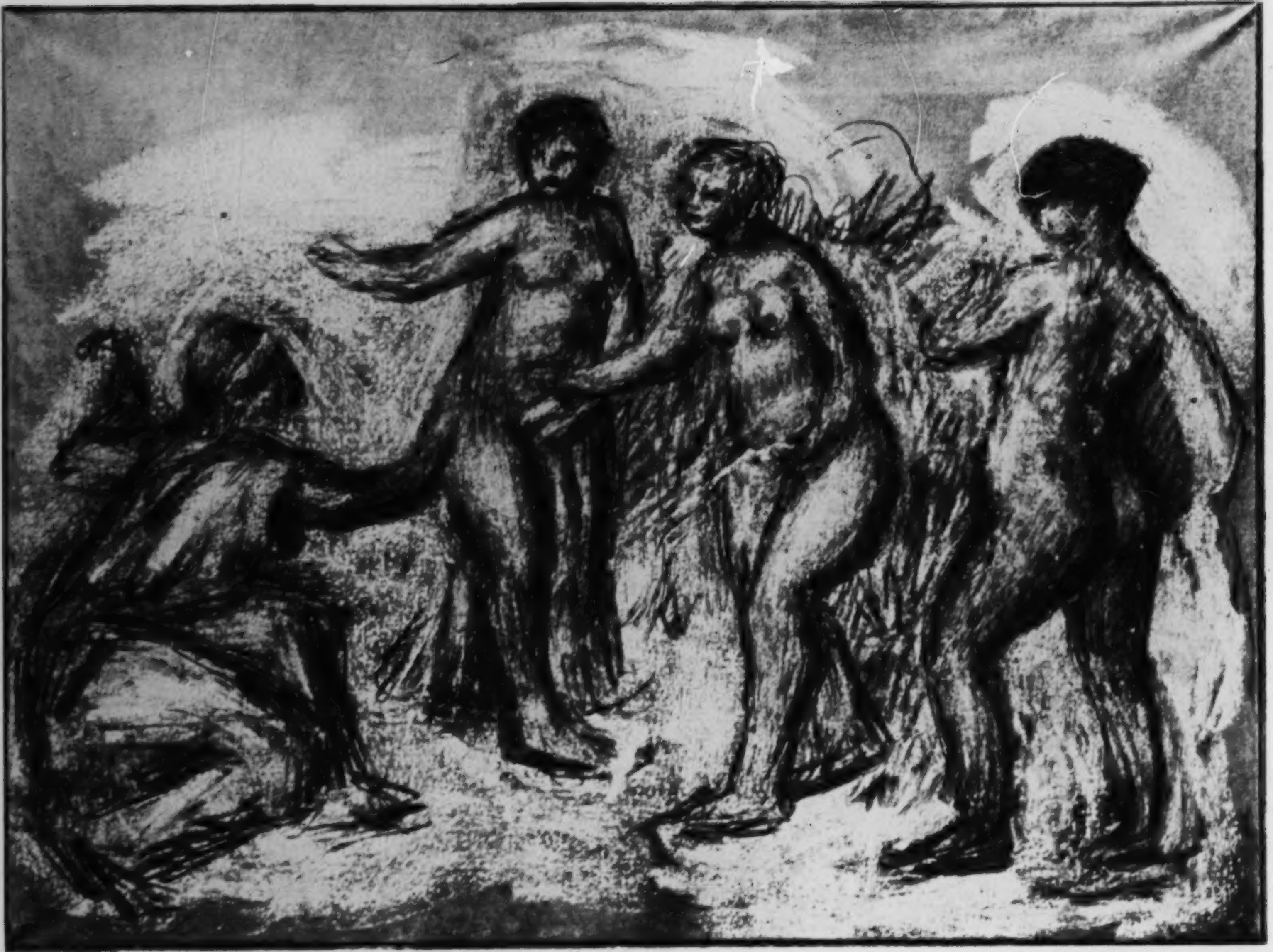
XIX CAMILLE COROT. Little Girl in a Beret, 34 (11⅜ × 8⅜ in.) *Musée du Louvre.*



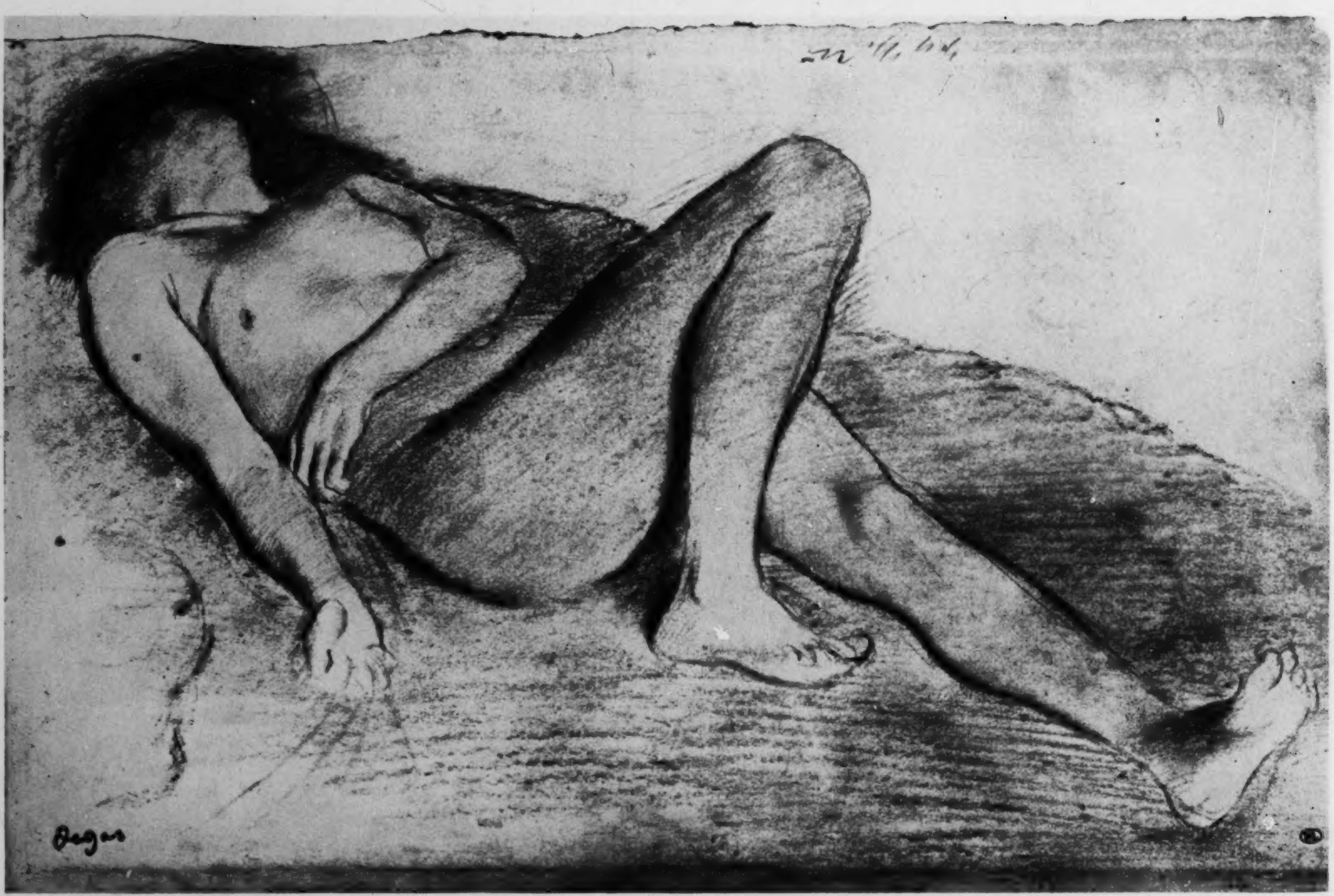
XX EDGAR DEGAS. Dancer, 50 (17¼ × 11¾ in.) *M. Roland Nepveu-De Gas.*



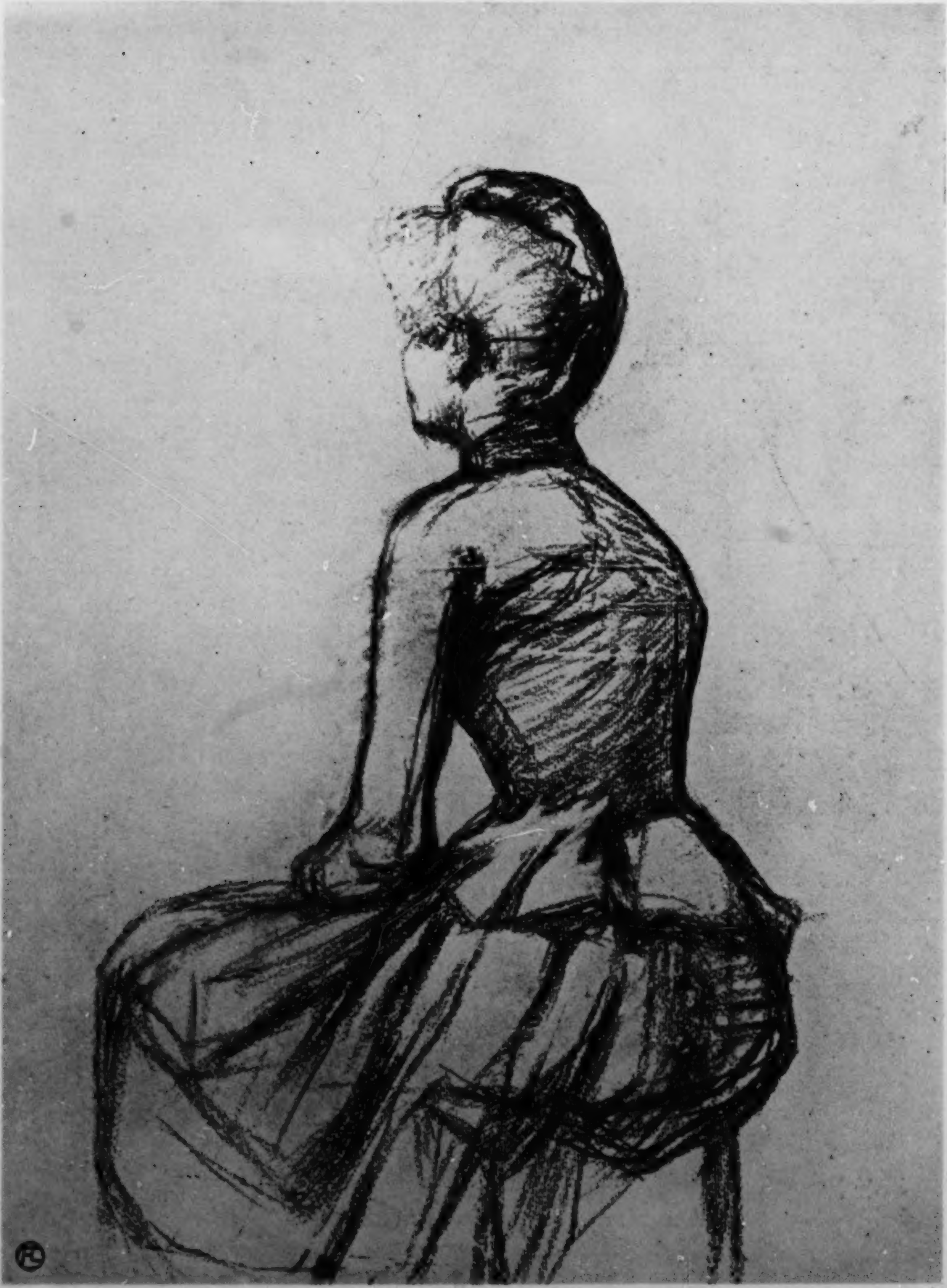
XXI EDGAR DEGAS. Four Studies of a Dancer, 49 (19⅜ × 12½ in.) *Musée du Louvre.*



XXII **PIERRE AUGUSTE RENOIR.** The Judgement of Paris, 134 (29½ × 40½ in.) *Musée du Louvre.*



XXIII EDGAR DEGAS. Study for 'Les Malheurs de la Ville d'Orléans', 46 (9×14 in.) *Musée du Louvre.*



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THE ARTS COUNCIL OF GREAT BRITAIN

Exhibition of

FRENCH DRAWINGS

from Fouquet to Gauguin

1952

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JACQUES BELLANGE (*Last years of 16th century—beginning of 17th century*)
2 The Three Maries at the Sepulchre
3 Young Woman with a Rose, or The Sense of Smell

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4 The Triumph of Marat

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